

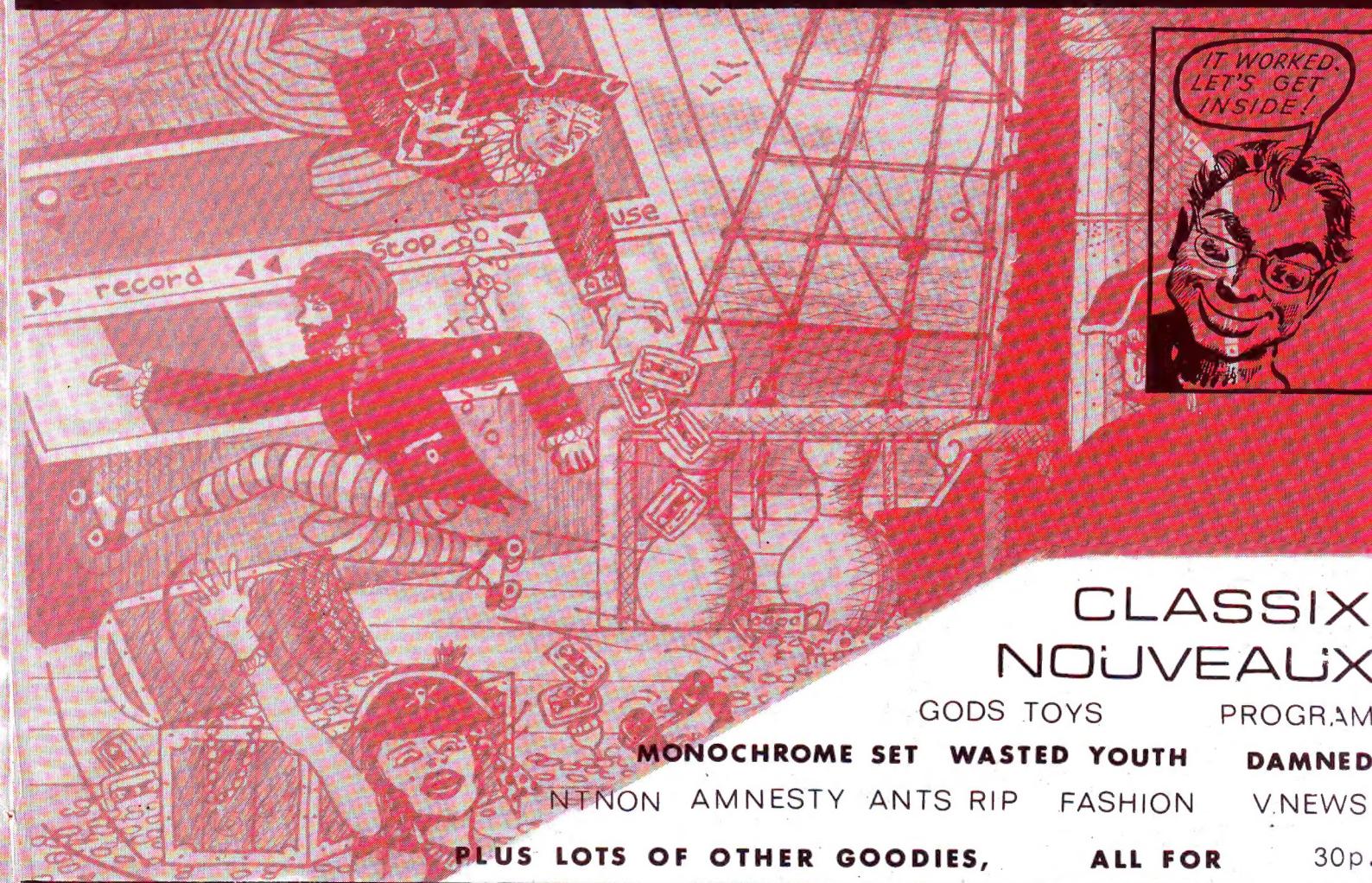
VAGUE

REVOLT INTO STYLE

NEW GOLDEN VISION ISSUE

#9

BOWWOWWOW



CLASSIX
NOUVEAUX

GODS TOYS

PROGRAM

MONOCHROME SET WASTED YOUTH

DAMNED

NTNON AMNESTY ANTS RIP FASHION

V.NEWS

PLUS LOTS OF OTHER GOODIES,

ALL FOR

30p



'A NEW AND DISTURBING CONCEPT IN JOURNALISM'.....MME.

'A NEW AND DISTURBING CONCEPT IN FERTILIZER'.....GARDENERS WORLD



Why aren't you working

4 YEARS ON AND ANOTHER ANGRY YOUNG 21 YEAR OLD TELLS A TALE

I dont know about the rest of you, but I've finally admitted to myself that PUNK ROCK's gone down the toilet. I 'spose Adam becoming a pop star was the final straw. But really all the enthusiasm went out of it when the Pistols split. Since the start of '78 they've all fallen by the wayside.

Some shed a few tears then gave up on it altogether. Others blindly followed the new dinosaurs and themselves became the new hippies. Everythings got very grey and depressing. Is it a sign of the times. One of Thatcher's schemes

Will Malcolm McLaren get a robot sent after him. 'Cos quite honestly he's about the only one with any bottle. With talk of recessions and A-bombs it looks like Malcolm's done it again. The time is right. If we cant have a proper revolution, 'Sun, Sea and Piracy' seems to be the only solution.

It's not necessarily escapist. The 'What 'ave we got?' attitude did'nt do anything. That's what they want, everybody depressed and talking about what hard times we're having.

Why should'nt you look rich and have a laugh? Why should we get careers and get married? Why should'nt we be on the dole

LOOK AT THE SIZE OF IT,
STEVE — IT KINDA GIVES MAT
ME GOOSE PIMPLES ... AND I

HAD BETTER
TAKE A CLOSER
LOOK, I GUESS.



my mum!) Every issue of VAGUE is now going for 30p. There's not many of the first 3 left, so you can get all 3 for a quid or the whole set for £3. Hurry while stocks last and all that. Here's the details of VAGUE PRODUCT:-

- V1-Banshees,Ants,Two-Tone tour,'Mere Awakens',QT's,Swell Mays.
- V2-Program,Joy Division,Gang of 4/Red Crayola,'Dirk',Salisbury bands.
- V3-Ramones/Boys,Clash,Program,Softies,Raincoats,Tours.
- V4-Animals + Nen,Moskow,Talisman,Mickey Dread,Wait,QT's,SLF,Plain Characters,Bath bands,Grandma Noses.
- V5-Ants Invasion,Cure/Passions,Human League/Scars,Undertones,Specials,APP,Fanzines,Ian Curtis,Swindle film.
- V6-Crass slag,Pop Group,Ally-Pally,Devo,Cosmetics,UK Subs,Gary Glitter,Jam/Vapors,Silent Guests,Martian Dance,Fanzines,'Anarchy in Shaftesbury',Blaue Reiter,Swindle book,Ants.
- V7-ANTZINE(Frontier tour programme)
- V8-Ants Frontier,Bunnymen,Bauhaus,Program,Specials,Futurama 2,Skids,tribalism,cass-ettes,WCR,Bowie,Mo-detts,Revillos.
- V9-REVOLT IN STYLE-Bow-wow-wow,Classix Nouveaux,Program,Cartoons,Amnesty,Gods Toys,Monochrome Set,NTNON,Wasted Youth,Damned,Ants RIP,Fashion.

Oh yeah and write to the above address for details of ANTS TAPES. For Ants photos,T-shirts + stuff contact Martin at Music Market,4 Bourton St,Bath.Tel:0225-64656. If you wanna make some money out of it, you can buy VAGUE in bulk for 25p each + sell'em yourselves. Get involved with the biggest and the best. If you cant be bothered to write you can get hold of VAGUE at ROUGH TRADE + SETTA BADGES or any of their outlets, ROCK ART +FANS in London, Armadillos in B/mouth, Subways + Wilmers in Salisbury, Subways + Virgin in Soton, Oasis in Brum, Discount in Manchester + Probe in L'pool. Right, end of business talk!!

and traveling around the country with bands or whatever? If that's what somebody wants to do.

There is'nt enough work for everybody. Todays 13 year olds wont lead the same 9 to 5 lives as their parents (poor bleeders) Just because nobodies done it before. Why should'nt we be 20th Century buccaneers! Not everybody wanted to be a pirate.

Most people are happy to lead normal lives, have nice safe jobs and 2.5 kids and all that. There always will be sheep (Just as well,CJ) But some enjoy the risk. Rebels with or without a cause, there always will be rebels and there always will be sheep.

The Rebels are the people

that lead the way.Trouble is by the time the sheep catch up, they're not rebels anymore. But the clever rebel stays one step ahead. So long as there's somebody one step ahead we're alright. It gives everybody a hero. We need heroes! It's a pity we did not have more faith in ourselves but we dont. We're even told how to be anarchists now...I'm writing a load of crap. I'll let the people who go out and do it do the talking.

VAGUE REVOLTS INTO STYLE with BOW-WOW-WOW themselves,CLASSIX NOUVEAUX,WASTED YOUTH,PROGRAM, GODS TOYS and MONOCHROME SET. There's also one that went astray,THE ANTS, and one from the archives THE DAMNED. It's all in new look comiczine style with flash graphics, collages and stuff. Hope you like it. If you dont and prefer CRASS interviews and CND reviews write and tell me why.....TOM.

Step out
with
Vague!!



VAGUE

NEWS

sometime in march, 1981

BE
SEXUALLY
ALIVE!...



Lemmy's gran does n't live in Salisbury

The extensive search for Lemmy's gran has come to an end. For months now VAGUE reporters have been searching the bars of Salisbury for the old woman...or any woman. But today evidence has come to ground to end the search.

Investigations began early last year when ace reporter Perry discovered that old Anarchist survivor, Lemmy of Motörhead's mum lived in Salisbury.

After this astonishing revelation, hundreds of volunteers and bona fide journalists began to scour the scenic cathedral city. But after months of trying we now know that she does not live in Salisbury. Infact she does not live at all. She's dead. by TOM.

This column is a waste of time, because it's about people who are a waste of time. but I think it should be made clear exactly how I feel about those fucking arseholes.

Firstly I'd just like to write a few words about the best town in England and it's exciting people. You're a load of fucking wankers. You do nothing. All of you cunts are FUCK ALL!

Why dont you all fuck your mothers. You're just an incestuous pile of shit. It makes me vomit just to think about you. You talk shit. You are shit!(I'M TALKING ABOUT B/MOUTH) You just live your bor-

fuck all.

THOUSANDS SHUT OUT OF VAGUE REVUE



'Come on lads!
She's only their
manager'

ing pointless lives, then are really daring by dressing up as fucking perry's, and posing at each other at some pissy disco. You pretend you are something, while you're all just a fucking waste of time.

Which brings me on to my second point and a similar group of people, that come to mind. Headlining (that's a joke) at the said disastrous Vague Revue was 'popular' combo MARTIAN DANCE, about whom I'd like to clear up a few points.

I thought they were a good band, so I had written a few articles about them and then got them a gig down here. I thought I was doing them a favour. It's a load of shit that they were doing a favour

CONT.
ON
PAGE 3

by TOM.

for me and could have got £1,000 or was it £3,000 some where else that night. Before the gig, their manager, Tracy agreed on £200, by the end of the evening, instead of cutting it down as much as possible, because of the poor turn out, it had gone over £300.

We ended up paying for about 20 of their fans to get there and back in a fucking Mercedes

If it's pointless
it's in your
No.1 VAGUE.

PRINCE
CHARLES'
DARK
SECRET

- Page 3

JOHN
LENNON
STILL
DEAD

- Page 3

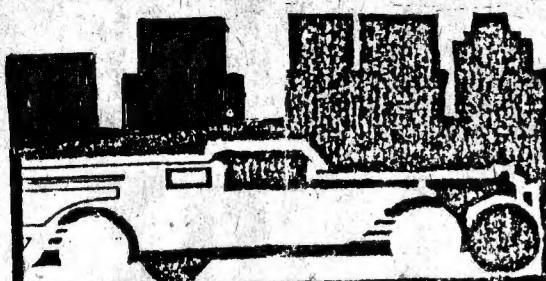
I WAS A
STOWAWAY
BY THE
C-SIDE

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PERRY'S ORDEAL AT PASSION'S GIG

- Page 4

VILLAGE BLOWN-OUT, IS THIS THE END FOR B'MOUTH ?



THE VILLAGE

Glenfern Road, Bournemouth

by TOM.

It looks like another of the country's first venues to open its doors to Punk bands has finally had to call it a day. The club started life as the Chelsea Village, an old Rock venue. Then in 1976 it's name was changed to the VILLAGE BOWL and Punk bands had somewhere else to play outside of London - along with Liverpool Erics, Exeter Routes, Plymouth Woods, Birmingham Barbarellas, Leeds fan club, Manchester factory + other now extinct bastions.

The first gig would have been on the Anarchy tour, but as was frequently the case it was blown out by the powers that be. However by the end of 1977, Blondie, the Stranglers, the Jam + the Damned had all played the Village.

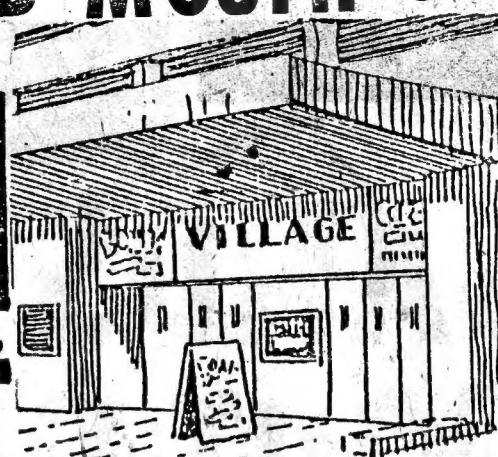
It was around this time that the first attempt was made to ban Punk bands. This came to a head with the aborted sit-in when Slaughter + Eater played.

The seaside venue struggled on over the years and gained a reputation as an exciting + hospitable place. At times the gigs weren't that frequent but the quality was good with visits from the Kinks/Radio Stars, Sham twice, Gen-X, the Jam twice, TRB/SBR, Stranglers again with the Skids, sanshees twice, Clash, Ramones/Boys, Cure/Passions, Human League, Adam + the Ants, Gary Glitter, Bauhaus and the UK Subs.

VAGUE built up a good relationship with the club and at latter gigs we had a Vague stall. A year ago however, the management began to cater for the two-tone craze + as things were taking more of a disco slant the name was changed to the Stateside.

Now finally manager John Liskard can't afford to run it anymore. So apparently the Disco giants the "Maison Royale has moved in + will probably make the village into another poxy disco.

So that looks like the end of live music $\frac{1}{2}$ mouth, apart from another $\frac{1}{2}$ mouth.



-VAGUE SAYS

BURBLE

BURPLE burble squirck squirck
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bobollocks BOLLOCKS!!!!!!

SQUIRK

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scauck aquck sack bounmk
bunmk bum bum bum bum bum
squirk squaluck squalocks
sollocks collocks SOLLOCKS!!

BUMBUM

Reagan drops H-Bomb on Moscow

News has just come over that President Truman has law

HORROR AT PASSIONS GIG

Here's a hazy gig review:-
THE PASSIONS/THE CRIMMOS
There was the usual mixed crowd of bikers, skinheads, punks, mod trendys, etc, etc. which usually means the gig ends in some sort of fight. Amongst the punk contingent was Albert from Andover who still owes me fanzine money - well, the disco ends - the trees go out to the bar, and the various tribes of rock fans take up their respective places in the hall. The Crimmos open - Nick Kemp - guitar/vocals Jez " - bass/B/vocals Lloyd (ID crisis) - drums ???? - keyboard They start with a very tight version of Iggy Pop's 'funtimes'. Then after the second song there was a break while Jez disappeared to fix a broken bass string, they continued to play a good strong set, Nick's vocals being particularly powerful. They came back for two encores finishing with an arrangement of Monkees' 'steppin' stone' - disco - exit tribes of rock to the bar, enter trendys to funk it up for 1/2 an hour. The Passions come on and do a refreshing set which seemed to go down well with everyone in the mixed crowd, the lighting was very good, marred only by the main hall lights being switched on towards the end of the set causing Barbara Goggin, Passions frontperson, .. to think there was some sort of trouble, but there wasn't and the Passions finished with reggae-ish (hunted). They came back to do an encore with a song with psychedelic guitar effects and dry ice. Well time for a drink, I guess while the disco finished off the night.

by a little green f
armed thing.

The tide of terror that swept America IS HERE



OBSCURED DUE TO EXCESSIVE PAKANDYA ALL ROUND. BUT ANY WAY HRH IS STILL HAVE BEEN REVEALING TO ALL VAGUE READERS HIS DARK SECRET. NOLYEN KNOW LITY-LASY D'E ALLWAYS GOT THAT STUFF EXPRESSION ON HER FACE. HATCE GRAINA DOLL-UP ET PAVIS THA

CONT. FROM PAGE 1.

van. I suppose that would all be very funny if I had plenty of money but it's money that I just haven't got.

Also their old hippy P/A crew wandered in at about 4. They agreed to be there at 2. They didn't finish setting up until 8.30. The gig was supposed to start at 7. Then just took the piss and ruined the PROGRAM and COSMETICS sets + only actually did their job for MARTIAN DANCE. They needn't have bothered as everyone was so sick of the antics of MARTIAN DANCE/JOHN HENRYS that they had pissed off anyway. Perhaps Adam isn't too bad seeing he's sacked falcon + this bunch of tossers. (Most people just came to see

Ex-Bath punk seen with Stevie B.

by paul morley dave mccullough, julie burchill, gary bushell

Ex. Bath and Salisbury Punk Mr X has been seen with Stevie B. of Sector 27. We'll call him Mr X for reasons that will become obvious later. But he is really Mr Simon Loveridge of Winton, B/mouth. Simey who works for a lucrative jewellery business, has been working for south coast superstars the COSMETICS. The COSMETICS you should know supported that nice Tom Robinson's new band SECTOR 27 on their last tour. During which COMPLETELY unfounded rumours were spread that something was going on between our Simey and the even nicer

Stevie B. of said combo. Of course these rumours were all made up almost entirely by us, for two reasons, firstly jealousy and secondly Simey owes us some money.

Hello Simon. Isn't it fun being editor of a fanzine. You've got so much power. It's great when somebody owes you money, you can write libelous stories about them. You can really blow it all for your friends.

Be warned other debtors. In the next issue we've got a story about a certain Dutchman and a camel.

SETCHFIELDS DONT DISPLAY POSTER SHOCK

could have been by Tom.

During our massive advertising campaign for the VAGUE REVUE, we came across a few snags. The most unimportant of which was that record retailing giants SETCHFIELDS would not display our poster.

This was probably why the Revue wasn't a sellout. The guy behind the counter was extremely ugly which wasn't the reason, it was something like they don't get any money out of it. Isn't it always.

JOHN LENNON STILL DEAD

not by Tom at all.

The latest on the shocking assassination of John Lydon ... or was it Lennon. After Mark Chapman or a robot or whatever shot the ex-Beatles supremo last year, there has been no further developments. John Lennon's still dead - And so is Elvis Presley... just.

Marc Bolan was on the radio the other night, ... and the steering wheel and the dashboard.... I love sick jokes. That should shock everybody who wasn't shocked by Prince Charles' thunker.

PROGRAM and COSMETICS except for their sheep following.)

I don't give a toss if this is slanderous, petty or is going to get me a good battering. I just feel it must be said. I was trying to do these people a favour, but they ripped me off for at least £100, indirectly made me lose another 100, threatened to break legs (What a joke), tried to call in the old bill and effectively blew me out + destroyed VAGUE.

So I think it's about time somebody said what those arseholes are all about. And perhaps nobody else will be ripped off by Mrs. Tracy Lamont + friends.

There was going to be a MARTIAN DANCE interview in

this issue, but I've said all I want to say about them, and it wouldn't be very optimistic and constructive. At the moment I can't see the point in being optimistic, not being over a grand in debt and with people like MARTIAN DANCE roaming free.



BOWWOW

I WAS A STOWAWAY BY THE C-SIDE

1. THE STORY SO FAR.

About this time a year ago, there wasn't much news coming out of the Malcolm McLaren camp. All the hassles with Virgin, then Julian Temple's 'Swindle' film had faded into Punk folk lore. Only the occasional reports of kiddies porno-films and a few sightings at Finsbury park laundrettes.

Meanwhile Adam and the Ants were seemingly falling to bits. After the comparative success of the Zero tour, everything had gone sadly wrong. Debut album 'Dirk Wears White Sox' had been a disappointment, then Andy left to join the Monochrome Set, to be replaced by Leigh Gorman. (No offence, Leigh.)

The Ants first and only gig with this line-up was their New Years Eve bash at the Electric Ballroom. At the gig I found myself standing next to the man himself, Talcy Malcy in the person. I dismissed this 'cos of his connection with support band the Black Arabs + thought no more of it.

Then all hell broke loose; Malcolm had been managing the Ants, he sacks Adam, brings in a 14 year old Burmese girl, re-names Dave, Mathew + Leigh Bow-wow-wow then signs to EMI again.

2. THE NEW GOLDEN VISION.

This time around Malcolm got a different kind of publicity. The papers went completely over the top, raving about them, as Malcolm outlined his new golden vision. His new and almost inevitable idea was and is a backlash against the grey bank clerk punk image. 'What've we got?' + all that old hat.

The idea is to get everyone rollerskating around town dressed in colourful clothes with gold in their hair. But what they're all about is CASS-ETTES!

The first single was 'C-30, C-60, C-90-90!' a controversial little ditty praising home taping and cassette piracy, which

everybody knows everything about, so I don't know why I'm telling you about it!

This plan for new-age pirates is aimed to counter-act all the talk of recessions and 'What a hard time we're all having'. So according to Margaret Thatcher we should all be saving and working and not enjoying ourselves. What Bow-wow-wow say is basically 'Fuck this and have a good time. Even if you're not rich, you can look rich.'

It's not escapist either it's not looking good when they drop the bomb. If you look rich, you'll feel good and that'll get a lot of people's backs up. Which it has done already. 'C-30' mysteriously fell out of the charts. Then the production of their cassette LP 'Your cassette pet' was stopped at the factories.

Yes, Bow-wow-wow and Malcolm are annoying people again, in a completely different way. Instead of Viv Westwood's SEX + SEDITIONAIRES collections, it's her new WORLD'S END collection. Instead of 'God save the Queen' in the wake of the Queen's jubilee, it's 'Your cassette pet' in the wake of the country's recession. But not instead of the SEX PISTOLS it's BOW-WOW-WOW.

3. DIVERSIFY YOUR PRODUCT

They didn't play established clubs either, their first ever gig was to be at the Starlight roller disco in Hammersmith. This was the day before the Ants' frontier tour started so I went up to check them out. However a boiler blew up and the stage was saturated. And to electrocute his new band at their first ever gig was too big a stunt even for Malcolm.

They did get to play the Starlight a couple of times + then set off on a short tour in the last few weeks of 1980. EMI wanted them out gigging as soon as possible. The rave reviews came rushing in of fresh new tribal pop + all that. But I didn't pick up the tour until they played Manchester Poly, the day after the Ants finished.

3. MANCHESTER POLY.

Lets talk about music for a change. I was well impressed. Their sound was such a refreshing change from the contrived antics of that other lot. Get to see Bow-wow-wow + you'll see who got the tribal beats together first. The only doubt was on their set material. They did 'C-30' 3 times, but made up for this with the enchanting 'Louis Quarzorze' and stuff like the Hawaiian instrumental, 'Fools rush in' + 'Gold'. Also I think they're justified in playing it. It's a great song.

Feeling a bit annoyed that I wasted my time following the Ants, we left for home. I had to miss a couple more dates then rejoined the tour at their last gig at the Starlight.

4. THE FINAL STARLIGHT GIG

During this one I fixed up an interview with Dave Barbe + had a chat about the old Ants. He seemed eager to talk about them but rather sad about the whole affair. Erstwhile around me Blitz kids wheeled round + dance troupes performed in a circus of colour.

Bow-wow-wow, second time around were even better, you could feel everybody was having a really good time. Nothing precious here. That's what you've got to understand that this is something completely new. It's no revival or extension of Punk Rock. Totally different ideals but identical values, if that makes any sense.

5. WORLD'S END.

The Comic strip the following night is cancelled. So my trail for sun, sea and piracy continues 2 days later. Firstly I visit a certain shop in Chelsea's world's end + leave there rather broke. SEDITIONAIRES has had a complete face lift as well as name change.

The exterior is highlighted by a huge clock

WWWOW

that runs backwards fast + has 13 hours on it. Inside there's not a queer cowboy t-shirt or bondage kew in sight. Just new McLaren/Westwood creations.

The clothes are beautifully flamboyant material cut into extravagant pirate attire. Excessive colour + sweeping style. A totally new experience. If you can afford it, buy them, they are the best. If not make your own out of your mum's curtains. But if they're good dont show me, I might get upset.

6. TORQUAY 400 CLUB.

Anyway, with little money left and even less time I decide to get the train to the next port of call, Torquay. I eventually arrive at the 400 club just as the matinee show is drawing to a close. I'm late because when we changed at Exeter St Davids I had a couple of pints + missed the first train.

Nonetheless Longfellow, Adam's longstanding roadie who went with Dave + Math, gets me in. I'm instantly struck by the fact that there's no punks there just little disco fans. It is of course the U-18 show but ominously strange nonetheless. I'm also feeling a bit lost 'cos I don't know anyone except the band.

Time eventually gets round to the evening show. There's a few punks but mainly dickheads, I mean Torquay must have been hipper 400 years ago. Bow-wow-wow are great and cheer me up a little. Then I do my bit of ligging for the day and nearly rupture myself humping gear down 4 flights of stairs.

7. I WAS A SHOJAWA IN THE C-SIDE.

Dave invites me back to the hotel to do the interview when everybody is pissed. I walk into the hotel reception to find the band and roadcrew running around with cigars and bottles of creme de mynthe. Apparently, Mad John the roadie had just broken into the bar + as everyone slowly gets out of their skulls, I give up the idea of an interview, mainly because of my incapacity to talk at all by this time. then would you believe I'm stowed-away in Dave + Math's room. The next morning they invite me into breakfast to do the interview. I think they're more interested in nicking a boat, hence the slow start but I eventually get our best interview yet, out of them. Well this is what it's all about:

C-30, C-60, C-30-GO! BOW-WON-WON - IT'S PUNK TRIVIA

1. TRIVIA.

ARE YOU SURPRISED WITH THE TURN-OUT AT THE GIGS?

Math: Yeah, we were very surprised actually. They've been a great success. WHAT SORT OF AUDIENCES WOULD YOU PREFER: THE AFTERNOON'S WITH ALL THE KIDS OR THE OLDER PUNKY AUDIENCES?

Dave: I don't know about that I just prefer an audience that reacts. (Something about shitty bratts) ARE YOU PISSED-OFF WITH PLAYING THE USUAL CLUB CIRCUIT?

Math: 'No, we thought we would be, but we aint. It's

like starting over (chorus of old whathisnames hit) It's good for the first tour. It certainly wasn't this good with the Ants, the first time around, was it? (Agreement from Dave) Dave: 'The thing is we thought people would expect the Sex Pistols or something like that + keep shouting for old Pistols numbers.'

We've had to work really hard. 3/4 of the way thru the set, nobody moves. Then towards the end they get into the rhythm, then we're doing alright. (Longfellow nearly chokes)

2. SUN, SEA AND PIRACY.

IS IT HARD TO LIVE UP TO THE IMAGE?

Math: 'No, it's easy' Dave: 'It's quite natural.' DO YOU BELIEVE IN ALL THIS SUN, SEA + PIRACY + PRIDE + THAT?

Math: 'All the 'pride' stuff is Adam. We're into the Sun Sea and piracy thing. Who needs pride? We're proud about our manners. I've ate my meal really nicely. I'm really proud about my manners.'

Dave: 'We just dont take it as seriously as other groups. We dont believe in any messages or anything.'

Math: 'There is no elitist stance coming from us. That is a bit silly, all that bit, no Antmusic for sexpeople, that's all a bit old hat.'

Dave: 'There's nothing to unite the whole fucking world against Zelthar!' IS THIS EVERYBODIES IDEA? HOW BIG A SAY HAS MALCOLM GOT?

Math: 'I dont know really (doubtfully). It's pretty equal really. Malcolm's the manager, he writes some of the songs, generally gets in the way.'

OXO



C30 C60 C90
C-30

HAVE YOU GOT A LOT OF RESPECT FOR HIM OR WHAT?

Dave; 'When we first met him we were a bit in awe of him what with the Pistols and all that. Well, I was anyway, but he's just become a good friend. He gets a big a hiding as everybody else gets now.'

ARE YOU REALLY PISSED OFF WITH THE PRESENT MUSIC SCENE? (god: Did I say that) Dave; 'Not really concerned. I don't really get pissed off with the music scene. If its got a good beat it's alright I 'spose. I think we're at the front really. All the rest is a bit old hat. All this cold arse New Wave bank clerk look, Atom bombs, synth, Ska's retrogressive and Rockabilly is as well.'

LONG: DO YOU LIKE ANY GROUPS AT ALL?

Dave; 'Whose doing this fucking interview, Longfellow!?'

3. THOSE OLD TRIBAL BEATS.

CAN YOU SEE A LOT OF OTHER BANDS FOLLOWING SUIT?

Dave; 'Yeah, a lot of the older bands are already. Like Adam followed us - the Pretenders are now. They even said in the papers, 'We're getting a bit tribal now, a bit like Bow-wow-wow'. But we can handle all that.'

Math; 'I can't see a load of new bands following suit, I can see a load of old bands fucking ripping us off. Infact it's already happening. A bit of a shame that really. I think there might be a few new bands doing it... but it takes time.'

DO YOU THINK THE OLD PUNK THING IS FINALLY OVER NOW OR DO YOU THINK YOU'RE CARRYING IT ON IN A WAY?

Dave; 'It is very different but we are carrying on from Punk. It's only different in the respect that we're not trying to look poor, we're trying to look rich. Try to be extravagant even though you have not got any money.'

4. ESCAPISM?

YOU COULD SAY THAT'S GETTING AWAY FROM REALITY?

Dave; 'It's not, because Reality is so fucking boring. There is just no money whether you are young or old. People who have worked all their lives as well as those just leaving school are getting slung on the dole. If you can make it a bit more exciting... I mean you've only got one life, give it your best shot.'

Math; 'There's an anti-reaction against it all, saying don't do anything, don't be extravagant, you have to save and all that. You don't really have to. You can still look rich, even in this day and age.'

Dave; 'It's that conservative attitude that is restricting everything, even music, like I was saying, cold arse new

wave. It's so conservative we're just a backlash against all that.'

YOU SAID YOU WERE NOTHING TO DO WITH POLITICS BUT "MALCOLM'S IDEA IS BY GETTING EVERYONE TO LOOK RICH HE WILL UNDERLINE THATCHER"

Dave; 'Yeah, I 'spose we are subversive in that respect. We're basically against what's happening now. But we dont say do this, do that. We just say get some jewellery get a bit flash, you know.'

THAT'S THE DIFFERENCE WITH ADAM. HE HASN'T GOT ANYTHING LIKE THAT. TO HIM IT'S JUST ENTERTAINMENT.

Math; 'We really are trying to undermine the foundations of the fucking music biz, ie. Get that fucking cassette out. That has annoyed more people than the Pistols have ever fucking annoyed. They had such a rough time up at EMI.'

5. THE BPI.

Dave; 'There was questions asked in the house, no less! We've had threats and everything. It's big business, when you get all these people who've been making fucking millions out of vinyl + you suddenly start to destroy something like that, you dont get a load of Teddy boys running after you to beat you up. You get a load of organised people coming after you.'

Math; 'The BPI have just taken the cassette right out of the charts this week. It doesn't figure no matter how many it sells. It's not being ticked off on the boxes or anything.'

Dave; 'And EMI have stopped producing it in the factory. It's really gone to the top people. They're really fucking marked.'

Math; 'What's happening now is they're trying to put out a record + we're trying to stop it the best we can. I don't think there's anything we can do now about that. We'll fight it all the way.'

6. CASS-ETTES.

I 'SPOSE PEOPLE LIKE TO HAVE AN ALBUM WITH THE SLEEVE + EVERYTHING. THAT IS WHY THE CASSETTE THING NEVER TOOK OFF BEFORE.

Dave; 'That's part of the whole thing that we really hate. That's a really conservative attitude. I mean what's so great about people in groups. They're no better than anyone else. The music business has got too precious. There's no idols anymore. It's all finished, all that. Why bring out great big records with great big photos on them of people who don't really exist. Why not just bring out a little cassette that can fit in your pocket with your packet of cigarettes, that you can wipe away after you've heard it. It's portable, it's so much more modern + enjoyable + more athletic + everything.'

Math; 'Athletic?'

Dave; 'You can move around with it. I mean you can't move a fucking great stereo around can you? Everythings too precious. It's just nothing.'

Math; 'Yeah you don't have to have a brilliant Hi-fi to enjoy a good record.'

DO YOU THINK YOU'LL EVER ACHIEVE ANY OF THIS?

Dave; 'Yeah, I reckon we will now. I've just got this feeling with all these people against it. It's just got to be worth knocking down, you know what I mean?'

BUT THE SHOCK ELEMENT: NO MATTER WHAT YOU DO IT'S NEVER GOING TO MATCH THE PISTOLS.

Dave; 'Oh no chance! We know that but then again we've probably got a longer life, musically, than them. The Pistols just started on an original R'n'R sound whereas we started a long way back. Very ethnic. So that means we've got further to go.'

ARE YOU GOING TO CARRY ON IN THIS STRAIN OR IS THERE GOING TO BE CHANGES?

Dave; 'There's going to be loads of changes. As I said it's not precious, we're not the sort of group to have just one singer, and tour and bring out our stuff and that. We're going to have maybe 4 or 5 singers 2 hour shows, different numbers and different scenes. Just to keep it less precious, you know.'

Math; 'We'd like to set ourselves up like the civic organisation but that takes fucking money!'

Dave; 'Yeah like Diana Ross + all that lot. Possibly we'll use other groups, or just Leigh, Math and Me doing all the music and bring in other singers. And on the other side of that we've got Malcolm and he's very interested in films and that.'

Math; 'We're trying to get the video cassette out now, but there again it's the money. EMI are fucking us around.'

Dave; 'We're very disappointed with EMI. It's not just the business side. Also the shop floor haven't worked that hard, haven't got much bottle.'

7. MALCOLM.

DIDN'T MALCOLM SAY THEY WERE THE BEST PEOPLE AROUND?

Math; 'Yeah that was Malcolm but I seriously believe they had it in for Malcolm from the start. He shouldn't have gone back to them.'

Dave; 'I really hate him for that. We've got to be a bit careful with him sometimes. He goes out for himself a bit.'

WHAT DO YOU THINK OF MALCOLM. DO YOU THINK HE'S REALLY TRYING TO UNDERMINE SOCIETY?

Math; 'I don't think he's trying to undermine anything. He's just always trying to introduce something new. And that's just brilliant, that's where his genius is at. I don't think he's into undermining for undermining sake, as it were.'

Dave; 'He was a bit of a shit kicker in the early days. He's just a really clever bloke + really quite a nice bloke as well. He'll give you a whole fucking ten books worth of interview! - Matthew asks me what I think of Bow-wow-wow. I reply that I really like the whole idea. It's a really refreshing change. Oh yeah the only complaint is the lack of material.'

S.C-30-C-60-C-90-GO!

WHY DO YOU DO 'C-30' 3 TIMES?

Dave; 'There's two pretty good reasons for that. The first reason is... we have not got any more numbers.. and the second is that the message of that song is what we are all about. If you really scrutinize those lyrics- that is our band.'

Everyday I get a brand new show
Off the TV, records and radio
I breeze with the sleaze on my cassette
I got the affirmative Magnolia! Man
C-30 C-60 C-90 GO
C-30 C-60 C-90 GO
C-30 C-60 C-90 GO
C-30 C-60
C-30 C-60 G-90 GO
C-30 GO 30 60 90 GO:
A bip bam boogie
And a booga rooga
My cassette's just like a bazooka
A blinga a blanga
A bippity bop
I'm going down to the record shop-yeah
And the boss said
L.P. single, picture cover or plain
I got all the hits and all the big names
You get the biggest discounts in my store
If you buy three records
I'll give you four
C-30 C-60 C-90 GO
Off the radio I get a constant flow
Cos I hit it! pause it! record it and play-
Or turn it rewind and rub it away
C-30 C-60 C-90 GO
C-30 C-60 C-90 GO
C-30 C-60 C-90 GO
C-30 C-60
C-30 C-60 C-90 GO
C-90 GO 30 60 90 GO
It used to break my heart
When I went in your shop
And you said my records
Were out of stock
So I don't buy records in your shop
I tape em all off top of the Pops-yeah!
Now I got a new way to move
It's shiny and black and don't need a grove
I don't need no album rack
I carry my collection over my back
C-30 C-60 C-90 GO
Off the radio I get a constant flow
Cos I hit it! record it and play
Or turn it rewind and rub it away
Policeman stopped me in my tracks
Said hey you, you can't tape that
You're under arrest,
Cos it's illegal
So I smugged him off
And he blew his whistle
I'm a pirate and I keep my loot
So I blew him out with my bazooka
C-30 C-60 C-90 GO
Off the radio I get a constant flow
Cos I hit it! record it and play
Or turn it rewind and rub it away
If you're rich enough
To have a record collection
I'll bring my bazooka round for an inspection
Sometimes in bed
I get a hit twice as fast
Cos I press my playback
To make it last
I breeze with the sleaze
On my cassette
I got the affirmative magnolia!
Now
C-30 C-60 C-90 GO

Off the radio I get a constant flow
Cos I hit it! pause it! record it and play
Or turn it rewind and rub it away
C-30 C-60 C-90 GO
C-30 C-60 C-90 GO
C-30 C-60 C-90 GO
C-30 C-60
C-30 C-60 C-90 GO
C-90 GO 30 60 90 GO



'It's got a good beat, a good bit of guitar + bass in it + those lyrics say TAPE IT, IT'S CHEAPER, IT'S LESS PRECIOUS, IT'S MODERN, IT'S NO RE SEXY...you know the whole works.'

Math; 'And also the kids get into it everytime, they go bonkers.'

MAINLY BECAUSE IT'S THE ONLY ONE THEY'VE HEARD.

Math; 'There's nothing wrong with playing that song a lot. I enjoy playing it. It's really good to play it a lot.'

HAVE YOU GOT A LOT OF OTHER STUFF WORKED OUT?

Dave; 'We've got some ideas but we haven't really had a lot of time. There was the cassette and all the hassle that came with that, then there was this tour.'

Math; 'It's fucking hard to work to come up with a good song. We've got to watch it or we just come up with mediocre stuff.'

Dave; 'Like the acclaim we have had for our music has been a bit over the top. On my life right, this has got to be the most unhyphen band in history. Originally of course, we did have a lot of publicity 'cos of Malcolm. If you look at the publicity we get now. It's purely on the merits of our songs and original style that we've got the press we've had really.'

BUT YOU ARE A REALLY INTERESTING PROSPECT:
MALCOLM'S FIRST BAND SINCE THE PISTOLS.

Math; 'Yeah, they're looking for fucking chinks in the armour and they can't find any.'

Dave; 'What they were gonna try and nail on us, right, was the fact that we could not play or our material was mediocre. But it ain't and they've had to acknowledge it. Anybody whose anybody knows.'

ALSO MALCOLM MCLAREN IS A LOT MORE POPULAR NOW. THERE WAS A TIME WHEN EVERYBODY HATED HIM.

Dave; 'Yeah, that's true actually. It's just a pity that the business side of it hasn't worked out. ie. The cassette hasn't charted.
I DONT KNOW AT FIRST IT SEEMED LIKE A GIMMICK BUT NOW PEOPLE ARE BEGINNING TO SEE IT'S GENUINE.

Math; 'As soon as the cassette came out people could see it was built on solid rock foundations. We ain't built on shit, we're built on truth! We've got everything tight + we know our angles + our biggest asset is our original sound. However hard they try they can't copy it. I mean Adam tried really hard and he just turned out like Gary Glitter.'

9. ADAM + THE ANTS.

IS THAT SOMETHING YOU WERE WORKING ON BEFORE YOU SPLIT?

Math; 'No, look, right what happened was, he went away to do a Radio tour right. Malcolm packed him off 'RADIO TOUR FOR THE ANTS' all that. While he was away we came up with the single + he came back + put all those silly lyrics to it. 'Wild Frontier' + all this. Proud about our manner + silly dances.'

Dave; 'Like being with Adam so long, I never had a chance to write anything myself. But when he came back to hear what we were doing in rehearsals - we were like so many light years ahead of him. It just didn't work out.'

So what we did. We really tried to keep Adam going + that. We gave him all our rehearsal tapes + what he came up with is the stuff you hear now, which is OK for the charts + ABBA fans + that but it ain't anything new.'

ON THE ALBUM I LIKE ABOUT 2 OR 3 TRACKS. THE REST JUST SEEMS TO BE A RIP-OFF OF YOU.

Dave; 'Yeah, I know it's really quite embarrassing.' Math; 'It was getting to the point where we would say things in an interview + the next week he'd be saying exactly the same things. He was saying things like 'greyness' + that which we had said.'

Dave; 'It's really embarrassing that a geezer I had known with so much integrity has to stoop so low. But if he had never had our rehearsal tapes then he would probably be doing the same stuff, just a progression from 'Dirk wears White Sox', but unfortunately he got hold of that + stole our thunder a little bit, because he had been around a lot longer.'

The beats he heard on those tapes were only the Burundi beats on 'Sun, sea + piracy', 'C-30' + 'Radio G-String'. They're the only Burundi drumbeats I do + that's what he got off those Rehearsal tapes + he didn't have any of the others. So he's run out of beats now! 'Dog eat Dog' was all Burundi + so was the one before that, 'Kings of the Wild Frontier', but now on this new one 'Antmusic' it's got snare-drum back beats. On the next LP it could be a bit less African, a bit more snare-drum, until of course he's got nothing to draw from because it wasn't his originally. You can't beat the original with anything ever! -Leigh joins us.

Leigh; 'The thing about the Burundi beat is it's as versatile as a fucking 4-4 Rock beat. You can write God knows how many numbers on the Burundi beat.'

Dave; 'It all gets a bit boring though.'

I WOULD HAVE THOUGHT YOU'D BE PISSED OFF TALKING ABOUT THE ANTS?

We're underpressing every town we hit. We're gonna make sure a few people aren't depressed anymore. As the group expands we'll get across to more + more people. All we need is a decent record company, that aren't against us. That's the only thing that's gone against us, the fixing of everything we've brought out.

12. BIG BUSINESS.

Leigh; 'EMI is a big multi-national company. We've come across so much resistance from them. EMI have really fucked us up. They've held us back cos they see us as dangerous + they see Malcolm as dangerous.'

IF YOU HAD THE MONEY WOULD YOU GO INDEPENDANT?

Leigh; 'We'd love to, but I don't think any independent has got the resources of a big company. If they're prepared to work for you it's great. But most are over wary of being used + that's why they've pulled us down.'

Dave; 'We'll get round it some way.'

Leigh; 'EMI are gonna sink anyway. Not even a billion dollar boom in cassettes is gonna save them. Maybe a new company that's got some mind could help.'

Dave; 'We've got to get a record co. on our wavelength, that is a bit colourful + that want to change things. Hard to find.'

ARE YOU GONNA TRY TO MAKE THIS MORE INTERNATIONAL?

Dave; 'Oh yeah we'd go to the states. That's going to be hard 'cos they've seen so much shit from over here, they haven't seen the quality groups yet.'

Leigh; 'We'll go over there to play, we won't take the piss too much, we'll deliver the goods. That's another thing, we aren't cynical. If you laugh and enjoy yourselves + do something, that's great.'

Dave; 'If you laugh in the face of this age, you can win, get your peace of mind.'

Leigh; '... it don't make sense we're too naive, that was the trouble with EMI + that, they're still trying to get Malcolm back for the Pistols. **DO YOU THINK THEY'RE MANIPULATING US?**

Dave; 'They are manipulating us. They've told us a load of old bollocks. Bring out 'C-30' + it's coming up the shirts, then suddenly it stops. Really strange things were happening like people who worked there, were coming up to us and saying 'You better look at the figures' but I ain't telling you my name.' Then we bring out our 8-track cassette + the Factory stopped making

it + everything. They're really trying to kill us off. You know what that feels like when you work as hard as we do! When things like that happen, you think, you must mean something, we must be a threat!'

- then somebody comes in and says the hotel's got a pool room + they suddenly loose interest in making 'pirates' seem profound' or whatever NME said. I think that's enough anyway.

9. EXETER TIFFANY'S

XMAS PARTY.

They had to use a hired car because their van had broken down. So I had to hitch it to Exeter for the last gig of the tour. I walk into town chatting with Leigh, but I'm soon pissed off again, when I have to walk about 2 miles before I come to a roundabout. Get a lift remarkably quickly + end up in Exeter before the band.

Before they get there Duncan and Parker arrive + when Long's two girlfriends turn up later things really start swinging. It's not only the last gig of the tour but next day is Xmas eve. All the roadcrew (Some nutters from Bath, incidentally, who used to do Suzi Quatro) have been to the local joke shop + return with assorted false tits + phallic noses. We all get chucked out of the pub opposite Tiffs because of Duncans tits (Yes tits)

There's no bar at the gig because it's another 18+ show, but there are compensations for this. As the



continued on
Back Page.



BOWWOWWOW
ORK

BOWWOWWORM

BOWWOWWOW



"I know, let's pretend we're Martian Dance and go and annoy everybody"

I'M SENDING CHESTERFIELDS to all my friends.

That's the merriest Christmas any smoker can have—
Chesterfield mildness plus no unpleasant after-taste

Ronald Reagan



CHESTERFIELD Buy the beautiful
Christmas-card carton

WARNING: THE SURGEON GENERAL HAS DETERMINED THAT RONALD REAGAN CAN SERIOUSLY DAMAGE YOUR HEALTH

CLASSIX NOUVEAUX



Most people just know of CLASSIX NOUVEAUX as something to do with X-RAY-SPEX. This isn't strictly true as lead singer Sal Solo will tell you. So firstly I'll try to clear up where they've come from and what they're about.

The nucleus of CLASSIX is in fact SAL SOLO, who's famous in his own right for his bald head and versatile voice. 3 years ago he had a band called THE NEWS that never really broke. Towards the end of their career bassist Mik Sweeney joined. Then after the split of both X-Ray-SpeX and The News, half of both parties met up and decided to form a band. At first it was in fact going to be as the new X-Ray-SpeX but Sal dissuaded Ex-SpeX members B.P. and Jak and CLASSIX NOUVEAUX were formed. They still remained under the admistrative wing of Falcon Stuart who still manages all the remnants of X-Ray-SpeX, + another group. After a couple of months Jak decided it wasn't for him + left. Extensive auditions followed until Ex-Eater guitarist Gary Steadman appeared on the scene. And the present line-up was born. My first experience of CLASSIX NOUVEAUX was when I saw them supporting some band at the Electric Ballroom. I commented in JAGUE 1 that their lead singer had

something but then thought no more of it. Until that is some friends of mine from London who I used to follow a group with started raving about them. And it materialised that Malcolm Hellows who has been reviewed many times in these pages was doing the lighting for them. So before the SCI-FI Festival last year I thought I'd check them out again, when they played the Music Machine, the night before. The transformation was startling even though the entertainment from the Witton even was more... striking! I saw them again at futurama + was well won over. They even gave me a lift back to London + turned out to be great blokes into the bargain. But you can read all about that in VA. M. S. Since then they've had a string of singles out. Firstly 'Robots Dance' an electronic ditty that has been sellion out of the indies charts. Then they signed to LIBERTY RECORDS + brought out the equally compelling 'Nasty Little Green Man'. Finally more recently they brought out 'Guilty' an old standard + went into the studios to record their first album. After futurama I saw them

once more at Liverpool Brady's when I was on a tour + fixed up a interview with them. It was Malcolm in fact who got it for me, on one of my visits to London. CLASSIX were at Regents Park Recording Studio putting the final tracks down for the album + before the final hearing Malcolm + me paid them a visit.

Gary wasn't around + B.P. was busy fiddling with dials + stuff, but I managed to get Sal + Mik aside for half an hour. So after proper introductions - Yes I'll get on with it.

HERE'S THE INTERVIEW:-
HOW DID YOU ALL GET TO -
GETHER? COS YOU'RE ALL
FROM DIFFERENT BACKGROUNDS.

MIK:- Basically 3 years ago I was up the Marques one night just ligging about as one does with nothing in particular to do. I wasn't particularly interested who the bands were. But the supprt band The News was on with this over flamboyant character leaping about on stage + I was rather taken aback by him. Turned out to be him! It was really amazing like I was standing there + I heard this weird wailing. I thought it was synthesizer or something. And he looked really good as well. They went down very well, but they weren't allowed an encore. I went

away + thought no more of it. Then about 4 or 5 months later a mate rang up + said he knew of a band looking for a bass player. So I went round for the audition + it turned out to be monsier Solo here. (Sal is modelling his new Arabian wardrobe).

SAL:- I'll take up the story from there. The News didn't work, basically it was very similar to Classix, very flamboyant. It's funny these days everybody's talking about Steve Strange + his costumes but 3 years ago I was wearing things much more outrageous than anything Steve Strange has appeared in or Spandau Ballet or anyone like that. But it just didn't work then. Although the gigs, like that one Mik described, went all right, but it never really snowballed like it did with Classix, so after a while we were forced to split up + I thought I've had it with bands' after all that, 2 years, done everything, tried everything.

MIK:- It's understandable because everybody was in the throes of the Punk Rock thing. Like pre-coded bands like Ultravox didn't work then, but do now.

SAL:- Anyway, I spent 2 or 3 months not knowing what I was going to do. Then I met B.P. + Jak, they said they were looking for a singer 'cos Poly had gone solo. But I didn't really fancy joining X-Ray-SpeX so in the end they persuaded me to form a new band. I didn't really want to because I thought I've been through it all + it just hasn't worked.

I was thinking of doing something solo abroad. I'd had some offers from abroad to do an album. But they persuaded me. So I rang him up + we moved on from there. Next question! Is that the one about the clothes, is it?

Mik grabs my questionnaire + takes over the interview.

ARE YOU... WORRIED... ABOUT

BEING... COMPARED WITH...

SPANDAU BALLET?

Not really. I don't want to be derogatory towards Spandau Ballet, but it's completely different. (Sal brings up the letter in the NME where I got the question from). Ok I think as far as the comparison goes is we could be classed in the same genre in as much as a lot of it's to do with our styles but apart from that we just can't be compared with them.

SAL:- I don't think it's even visual. But when things become successful people like to pigeonhole them + because Spandau Ballet are the first of the new fashion to get a hit other bands get compared with them. But if in a year's time we've

had some hits + they don't have anymore, it'll be us + not them anymore. So it doesn't really matter. There is a great difference between us. The biggest one is we've been out doing

it. They say all this stuff like 'We're not a normal rock band we don't do the normal rock things'. The truth of the matter is apparently that they've tried everything. They've been a power-pop band + a Punk band. And their new thing is saying 'We don't want to play gigs'. Probably they couldn't get gigs because nobody was interested whereas we've worked our way up + we've insisted on going out. And we like it! We don't give you all this rubbish 'we don't want to be stars' because we do. We're just a new band, we're not that different to what's gone before. It's just we're the current fashion, we don't try to be, it's just the way it happened.

ARE YOU SATISFIED WITH YOUR PRESENT PROGRESS WORKING YOUR WAY UP FROM THE MUSIC MACHINE TO THE LYCEUM.

SAL:- Oh yes very satisfied. This is another thing with bands like Spandau + Visage they say 'Oh we avoid the regular rock venues we want to play in botanical gardens + churches'. There's nothing wrong with the regular rock venues, it's how you present the show. This show at the Lyceum we're putting on, will be all different kinds of acts like the Dance group SHOCK. As I was turned out we can't do all the things that we wanted because the organiser won't let us open early enough + this kind of thing. It's about half of what we want + if it works we'll do the whole thing at the Rainbow. It's a really good gig. There's nothing wrong with the places it's just how you play them.

THAT'S RIGHIT BIG I DISAGREE WITH SEATED PLACES LIKE THE AUTUMN AIR. YOU CAN'T PUT ON YOUR BEST SHOW IN ODEON.

MIK:- But how much of that was the organiser's fault?

SAL:- That's like another question. Fanshaw usually ask 'Would you play TOTPS?' Why not? If you want to sell records + progress. It doesn't matter if TOTPS is bad so long as you're good. So with venues when you're working your way up it's OK but if you become a hit act, the hard fact is you have to play venues with a certain capacity + unfortunately some of them are seated. Certainly we would prefer not to play seated places but we can well end up playing them.

IF WHEN YOU DO TOTPS WOULD YOU INSIST ON DOING YOUR OWN VIDEO?

SAL:- I'd like to but usually they won't let you do videos unless you're an established act, so they probably would say if we didn't go did it in the studio, then we would dance to it!

COMING BACK TO HOW YOU SEE THE NEWS INFLUENCED BY GLAM MORE THAN PUNK?

SAL:- I'm not particularly influenced by anything, I've always done what I felt like doing, like I'm sitting round in semi-rab get-up at the moment because I felt like a change + with the Lyceum coming up, I thought I'd do something a bit different. I'm not particularly influenced by anything. I don't think of it as being glam, it obviously isn't Punk. It's just the way it's happened. At first I didn't think it was the time. With the Blitz stuff, the fact that people put us in that category is more of coincidence than anything else. It's certainly not an effort to do that. SO CLASSIX NOUVEAUX IS REALLY JUST AN EXTENSION OF THE NEWS?

MIK:- Yes, if we had stuck at it, we would probably be talking about the News now + not Classix Nouveaux. It's funny because with the fan club starting up a lot of people have asked about the News which is really strange because we never played outside London. (Apparently there has been quite a few bands called the News. The only way you could tell if it was them was if they had a bold lead singer).

HOW DID GARY GET TO JOIN YOU? (ABOUT HIS FUTURE NOW)

SAL:- After 2 months Jak decided he didn't like the direction we were going in. So we auditioned a lot of guitarists + Gary was our choice.

HOW IMPORTANT IS YOUR VISUAL IMAGE?

MIK:- Basically R'n'R as a media is very limited. Most of the so called new music that's around today sounds more like Genesis. Why not expand on that + make it more interesting with the visual side.

SAL:- We've always thought that the visual aspect is as important as the music whilst the other so called Blitz bands say fashion is more important. We like bands that look good + sound good not bands that are just one of the two. Our engineer was going on about Elvis Costello. I think he's the opposite to us. The boy nextdoor who plays his songs + that's it. Whereas we don't do everything for you, it's a total experience. We would like one day to do a video album + the Lyceum show should be getting there. Although we haven't got the money we're starting to do everything we've dreamed of that's where we're going to video discs + all that. That's what we want to get into.

YES IT SHOULD BE INTERESTING TO SEE HOW THE ALBUM DOES CDS TO THE CLASSIX ARE YOUR MUSIC, YOUR VISUALS + YOUR LIGHTING.

SAL:- We had a problem when we first started recording because we were just doing what we would have done with a few thrills live, + it wasn't coming across. Then we realised we had to

to get that total effect, so that compensates. So it wont sound the same but it should create the same experience.

ARE YOU PLEASED WITH IT?

MIK:- It's just so hard to be objective, to listen to it with fresh ears after we've recording it for months. It's best to listen to it a year or two after you've done it. (The first hearing of the album in its entirety was after the interview so that comes later). We talk about the material on the album. There's some new tracks 'inside outside' 4' or a movie' but it's mainly old material like 'Tokyo', 'Soldier' + the new single 'Guilty'.
CAN YOU TELL ME WHAT RECORD COMPANY YOU'RE ON AT THE MOMENT?

SAL:- We're signed to LIBERTY now. We released our first single 'Robots dance' on our own label ESP + it was distributed by FRESH. Then LIBERTY (Old United Artists) took over the distribution before 'Nasty little green men'. We would like to do it all independently, as our own thing, so it would be nice in a way to have our own label. But there's so many advantages of being on a major, the contracts, experience to make sure we get the maximum exposure. That's why we signed to one. We haven't sold-out or anything. It's like abroad, you know we're going to Holland for a week, there's a lot of kids over there that wouldn't be able to hear us if we were on ESP.

HOW DO YOU THINK YOU'LL GO DOWN OVER THERE?

SAL:- Funnily enough one of the biggest bands in Holland are called the Rockets + they've all got shaved heads + play music like ours. They sell about 1.5 million albums a time. So obviously there's a lot of potential over there. There's also the Japanese market that we should appeal to. Some bands really narrow there appeal by saying we only want to do this... to us it's a bit silly, we're not doing it for ourselves we're doing it to entertain people. There's millions of people around the world who are going to be entertained by what we do so we don't want to keep it from them.

MIK:- I'm doing it for myself.

SAL:- There are bands that say 'Oh we're not going to release singles, we're not going to be commercial' it seems a bit of a pointless exercise.

Sal's talk on how they slowly got a following in London + places like York brings me on to my next leading question!

WOULD YOU LIKE IT TO DEVELOP INTO A CULT THING?

— It's better that way because you know it's genuine. People aren't getting into it because it's the hip thing to do. They're just seeing it + they're liking it. It's much nicer to build up slowly like that.

Abroad fashionable or trendy music aren't so significant. They tend to judge things either good or bad but in this country if it's not the trendy thing then it's not to know like with the news if we had gone abroad it could have worked but here it wasn't trendy so that was it.

WHAT DO YOU SEE YOURSELVES IN THE FUTURE?

MIK:- International pop stars! Hopefully if everything goes well we'll get into videos + a big way + films. Hit said a lot more in the interview but the cassette didn't pick any of it up.

SAL:- It's time something different happened. After all we're into the '80's. People are getting a bit bored with R'n'R, 60's values + all that. You've got to find other ways of entertaining people.

DO YOU REALLY JUST THINK OF YOURSELF AS ENTERTAINERS?

SAL:- There's entertainment + entertainment. Some people like to go out + chop somebody's head off for entertainment while others like to go out + make some work of art as entertainment. We fall somewhere between those two.

MIK:- I enjoy it all the time. It's like going out all the time. Because you're the vocal point it's better but not because I want to be a star. But at all the gigs we do, loads of our friends come down + we make new ones. It's great.

SAL:- I don't think we have to be part of a fashion to be entertaining. People may not like what we're doing but don't think anyone can say that we're not doing it well. A lot of the journalists in the music papers don't like what we're doing because it's not what they see as R'n'R. If people are open-minded they will always like it.

— discussion about gigging down south + possible gig in B'mouth).

ERRR! Running out of questions again! WHAT ABOUT THE SCI-FI SLANT?

SAL:- What Sci-Fi slant? "That was last years thing". People put us down for releasing 'Robots dance' + 'nasty little green men' but those songs were written years before Gary Numan came on the scene. People liked them + we released them. We didn't care if it was arty or not! 'Sci-Fi' was last years thing".

— Mik tries to get my questionnaire again—

STILL ON FUTURIST BANDS. HOW DO YOU FEEL ABOUT 'GREY SYNTHIEZER BANDS'?

SAL:- Personally I always react negatively to music paper hypes. So I avoided Joy Division + that. But later on I heard them + liked them a lot. You just have to judge it as music. Some of it's good, some of it's not. I don't particularly want to comment on their political stance.

DO YOU LIKE MALCOLM MCCLAREN'S FRESH? IDEA?

MIK:- I think it's quite fun. SAL:- The music business needs people like Malcolm McLaren + our manager Falcon Stuart. It's colourful people that make the music business. Gary Glitter is well.

MIK:- I don't believe anything should be taken that seriously, like this is our lives.

SAL:- If people don't like us, we don't care, we have a laugh about it. These journalists who write 'Why are they singing about Robots', the jokes on them.

MIK:- They spend so much time meandering about socio-politics.

(Discussion about SMASH HITZ etc. taking over from the old dinosaurs + my fears about them putting the fanzines out of business if they get more left field).

FINALLY MUSICALLY HOW WOULD DESCRIBE THE ALBUM?

SAL:- It's got elements of lots of different things in it, but no category you can pin on it. There's electronic, futurist, blitz.

MIK:- CLASSIX NOUVEAUX will always sound like CLASSIX NOUVEAUX because of Sal's ***** (Mik impersonation of Sal's vocals).

— That seemed like a suitable time to finish, mainly because I've run out of questions. So we go to listen to the 'premiere' of their album, with no name yet. Falcon's just arrived but he sleeps all the way thru it. I'm quite surprised with the impact it has on me, minus Sal's theatrics + Malcolm's lighting. Their idea of going over the top to re-create the live experience has definitely worked. I'm glad to say.

I better review it I suppose! — The album starts the same as the live show with the instrumental 'Forward' which nobody else seems to like, but I think it's a great scene setter for the rest of the album, which continues with '623' a b-side but definitely not a space filler. There was some doubt whether they should use previously recorded material like '623' + 'Runaway' or unplayed new stuff like 'Old world for sale'. I just about prefer 'Runaway' but don't think they should use too much recorded stuff. There might be an EP to go with the album to compensate

this. Also on side 1 is 'No sympathy another old fave + another new one' 'Inside Outside'. The album continues in this vein, a good mix of the old + the new. Side 2 is marginally stronger with dynamic oldies 'Every home should have one' 'Tokyo' + 'Soldier'. The final new track 'Or a movie' + a new improved version of the first single 'Robots dance'. The effect of the album is a total experience as with the live show. Great album no-thing to do with Spandau Ballet. Check 'em out.

Another aptly the next gig after we met was their Lyceum extravaganza + most important show to date, so I'll put a few lines about that.

I arrived very early + very optimistic of a good show. My optimism is soon dampened however when the most wonderful man in the world crosses us off the guest list. Yes the one snag with

Classix is that outstanding personality Falcon Stuart is their manager. This could lead to their downfall or success whichever way you look at it. But Classix have never been street heroes like that other band, although they have a cult following. The Lyceum bill tonight is a bit of an extravaganza. we miss Blanckmange + Naked Lunch but for afters get a bit of Shock but not enough to acquire a taste for. Theatre of Hate at first appear to be just another band living in '77, but by the end of their set you realise that they have something + not just Arik Brandon's Gen X'isms. They sound a bit like them as well. Clash the Clash doesn't do much + Martin Besseran doesn't go down well for a change.

On the whole it's a good evening's entertainment though the finale is Classix themselves, who as they'd been telling me put on a

tremendous show, made even more effective in the vastness of the Lyceum. Classix work thru all their established favourites in modern orchestral splendour. Sal is excellent as he swoops around the stage like some dervish + of course the lighting is spot on, it seems to finish too soon though, but we still manage to miss the last tube. After the Lyceum Classix went to Holland + if you had bought more VAGUES I would have gone + wrote you something about it, but that's your loss. Then as soon as they come back it's off on a British tour to promote the album presumably, one date of which would have been B/mouth, Capones, if I survived the VAGUE REVIEW, but I didn't so you can thank Martian Dance for that. But I'm not writing a novel about Classix, yet, so this will have to do for now, sweeties. See you at the GODS TOYS interview. TOM (see I didn't mention that woup once)

the day i met gods toys

There's more to that title than meets the eye. I first met GODS TOYS when they got the support spot on the ANTS FRONTIER TOUR. I arranged to interview them after the first few dates of the tour but it began to look like somebody up there didn't want GODS TOYS in VAGUE. We first tried at Oxford but nobody had a tape, then at Coventry but everybody was too pissed. It was all mixed up for Taunton but we couldn't get a lift and arrived too late. At Bristol the bouncers wouldn't let me in before the doors opened. So, got to Birmingham early then got chucked out by some over zealous bouncers before GODS TOYS arrived. Finally we got to Canterbury earlier. Dave from another fanzine had a tape. GODS TOYS arrived, got hold of them back stage and turned the tape on. By this time had become pretty good mates. GODS TOYS area crazy bunch and what's more they're genuine nice guys unlike all the other poststars, accolites and various ligers on the ANTS tour.

First of all we get the formalities over:-

GODS TOYS are:-

DILL -VOCALS

NICK -KEYBOARDS

JOHN -DRUMS

CHRIS-BASS

LARRY-GUITAR

They formed 2 years ago in Coventry when it was just Dill, Larry and Chris. They got the present line-up together in March '79. They had all played in bands before accepting Chris. Before the ANTS tour they had quite a big stint in London playing clubs. This all died down. They didn't get a deal 'cos they wanted too much control. A record company would hear the music and say 'Yeah' then write the lyrics and it would be 'No'. Then 'BADGE' an independant record company saw them at the Rock Garden and offered them a contract for a year, two singles and an album. The singles have been 'GODS TOYS', 'WHAT ADAM HAS DONE', 'RIGHT', 'THE PISTOLS GOT A MOTHER' and the next one will possibly be 'ROCK'.

but what's your thought about the future of GODS TOYS as far as you see for yourself later.

IS IT DIFFICULT MAKING IT IN COUNTRY NOT BEING A SKA BAND?

NICK: No it's not like that at all. That's just a silly thing. It's like any other town. There's just a Coventry sound.

DILL: - Morris before the Specials broke. They were a rock/Reggae band. Then Morris decided to get a image together because it was silly before. I much prefer them before when they were more like the Clash. It's the press pigeon calling bands again. We used to support the Specials. The first London date at the Music Machine was with the Specials.

HOW DID YOU GO DOWN AT THE MUSIC MACHINE?

NICK: - It varied. Before the two-tone thing we went down well but after that not so good.

RIGHT HOW DID YOU COME ABOUT THIS SUPPORT SPOT?

DILL: - I am saw us at the Music Machine and Adam came to quite a few of our gigs.

NICK: - Apparently they wish they never invited us on the tour.

(Discussing about GODS TOYS not being commercial though for the ANTS now and Adam being afraid of being shown up by a down-off by a more original sound) Then Dill goes on about old Ants fans getting pissed and about all the kidding and the Ants using their prestige. He said to us that he hates patronizing but at this Chelmsford Ants gig, one of the old Ants said to us 'I don't know about sexpoxide half of these kids haven't worked yet'. Adam knew what he wants, he wants to be a star and he will be I think."

DILL: - We, personally, like the ANTS. I love the drumming when it's together musically, it's HM. But then the Pistols come in. What Adam has done, Right. The Pistols are dead. The Banshees

have gone all weird, all the old punk groups are dead. All the thousands of punks have got nothing to latch onto and that's the life's collected them all and I admire him for that. YEAH BUT HOW HE'S TAKING THE PISS OUT OF THEM. HE'S A GOOD BUSINESS MAN BUT HE'S NOT INTERESTED IN LOYALTY ANYMORE.

DILL: - That's patronizing. If you make statements like this done,

like the Clash did, it's very hard to keep them. That is the natural process of becoming a star.

BUT IS IT? WHY DO YOU HAVE TO DO ALL THAT?

DILL: - Yeah, that's the way the music business works. The music business turns you into that: no matter what your principals were at the start the Sex Pistols were destroyed because they put up too many things that the music business didn't like. R'n'R is all part of the big system, like you work a shitty job all week and you're into Adam + the Ants + you've got Adam posters up on your wall. But it's all safe. You think you've got something to belong to, it always will be like that 'cos anything that challenges that will be destroyed. It's not allowed to be like that. It's getting more left field. More educated.

RIGHT IT'S DILUTED LIKE QUOTE MARK FERRY IT'S GREAT TO HAVE THE PISTOLS + GEN-X ON TV BUT IT'S BEEN DILUTED IT'S DILUTED SHIT?

DILL: - Then we're letting ourselves be changed. I don't have any morals about that. I want to be a star!

BUT HOW DO YOU THINK YOU WOULD REACT IF ONE OF YOUR SINGLES GOT INTO THE CHARTS AND YOU MADE IT LIKE THE ANTS HAVE DONE?

NICK: - I wouldn't stay in the band. Anyway I'm not happy with the band. It's gone completely the wrong way. This tour has diverted it one way or the other. I've learnt

GODS TOYS aren't going to make it. If I'm not actually working on material it never gets done. I'm not happy working for the band anymore 'cos I haven't got anything to give the band anymore. I don't want to play keyboards. I don't want to play this sort of music 'cos as a songwriter they all seem to go the opposite way than I want them. The band is full of too many egos, maybe the biggest. Because of the egotistical thing I realise that I'm never going to make it with a band + the only way I can do it is on my own as a solo artist. (We've known for some time that Nick was gonna leave the band + he promised us the exclusive first story on it. He goes on to say) GODS TOYS haven't gone the way I wanted it to go. He, personally because I've been forced back into the corner creatively. And that's just causing me to become very bitter about the whole thing. That's the reason why we're all going our own way after this tour.

YOU MEAN THERE WON'T BE ANYMORE GODS TOYS AFTER THIS TOUR?

DILL:-I very much doubt it. I don't agree about too many egos. It's more lack of making a decision. You say you want the responsibility but you don't want to take it.

NICK:-No, I'm apart from the rest of the band. Ideas are different than what the band do. I don't think I've learnt respect from the band. That's the only way it will work. Some people need a band to feel good with. I don't think I do. Whether I reach as far as we've got, which is further than a lot of band but not particularly far, at least I will have my own dignity. There's so many personalities at the moment. In some cases it can work great because it does form a highly creative instinct. But in another respect people have got their own set ideas + nobody will let anybody rule. That's so important to have somebody to follow.

A couple of months ago we had that snark but we don't have it anymore. I don't feel I can put anymore into the band. That's why I want to put down an album so people can say that was GODS TOYS.

DILL:-Basically what Nick is saying is that there's a rift between Nick + the rest of the band + that's stopping the talent. It's like... Secret affair, right. They can't write a song unless the two guys have a hand in it. It's really bad to get that situation. I want to work without that sort of hassle.

NICK:-I don't think we'll be dropping fans because people need to progress to give anything. Over the last 12 months I've stagnated as an artist. You need to progress or you'll make people unhappy.

DILL:-Yes, basically Nick is leaving at the end of the tour. I don't know what will

happen. But it'll be good to start a fresh. I personally would like to work with Nick + carry the guitars. I'll have time to consider. I have a plan that goes back to the 80s. I wanted to get heavily into a cult thing but there was resistance from everybody. After Christmas I wanted to do it.

DILL:- (Still going on about the old band) What was going on was it worked on democracy. Democracy doesn't work for a band or not our band anyway. It just doesn't work.

NICK:- (Again) The problem has been between Nick + I, to do with leadership, although I never wanted that. It's + his Ants thing. I'm quite into just having a band. There's a big artistic rift as well. I went away + did my own writing, sort of Rock opera thing.

... shirt. You see the Ants are running like fuck at the moment. The bass player hit one of the drummers last night. It's not safe. I don't want any of that trap.

NICK:- I'm going to start all over again. At a different house, everything. Which is a bit of a cheat? Years I wouldn't want to change them I just want to try something new I want to become really original again.

ABOUT THE SPLIT I THOUGHT IT WAS DISILLUSIONMENT WITH R'N'R + THE TOUR + EVERYTHING. I DIDN'T THINK IT WAS AN MUTUAL THING.

NICK:- I enjoyed it! The band, the audience, the press. I somehow got round to talking about a piss-up at Manchester the last gig which is the next day. Nick has difficulties being articulate but it relieved the awkwardness of it all. Nick continues:-) If we carry on... I want to be the frontman. That's the problem we both want to be stars. (We're running out of time. God's boys one roadie keeps having to get him for what little they've got of a soundcheck so I get on to another subject I think the split's getting a bit boring).

I CAN DETECT A LOT OF AMERICAN'S IN YOUR BAND. IS THIS PARTLY ALREADY SO?

DILL:- We love America! America is the epitome of everything that's fucking horrible + it's what England's turning into. The ultimate plastic American Dream is the only song that Nick + I wrote together.

NICK:- I never write songs that have particular meanings. It's more subconscious. That's what I'd like to do now, become more of a poet than a Rock'n'Roller.

ARE YOU PARTICULARLY INFLUENCED BY THE VELVETS?

NICK:- Lyrically I am but not particularly musical. Just lately Dylan's influenced me but I suppose

than anyone else.

DO YOU LIKE ANY NEW BANDS? (Urgent question there)

NICK:-... (Some thought then:-) Bow-Wow-Wow!... Bow-Wow-Wow are fucking great! That sounds about the best thing around at the moment. He's a genuis McLaren.

FASHION:- YOU GOT ASSOCIATED WITH SPANDAU BALLET AT ONE TIME.

DILL:- That was just something to sell us. I hate Spandau Ballet. GODS TOYS are halfway between them + Adam + the Ants not as wimpy as Spandau Ballet but not as butch as the Ants. We did for Rock Music what...

NICK:- Bardic can did for Lager.

I know all his jokes.

DILL goes to help put out the gear. Nick stays for a while.)

NICK:- I don't think we've got any fashion. I always find it difficult to analyse ourselves.

I THINK THAT'S IT. NOT ANY COMMENTS TO MAKE AT THE END.

NICK:- Me, No I've never got anything to say about say that!

Well there we have it. Pete + Stumpy rush off to the pub to find Pete + Malcolm + GODS TOYS get ready for another show on the road with Adam + the Ants. We didn't have our first band split on us. As I said it's been coming for sometime which is a shame 'cos as I said I do think I've ever seen a more honest + genuine band than GODS TOYS. I know I always say that but they just about take the ticket.

Canterbury was a crazy gig. Adam sacked Pepe the guitar roadie at about 1pm. Pepe + Big John the security guard nearly had a scrap in the pub. And he + Pepe got very pissed with some friends from London. I'm afraid we completely missed GODS TOYS. I'd just like to say the Ants were great. (I was pissed though. These skinheads were dancing with us afterwards). We're back of GODS TOYS for all the rest of this stuff you'll have to get my book on the tour THE FINAL FRONTIER.

I suppose I'd better try to describe GODS TOYS like. You can't have much idea from the interview. There's definitely a touch of glam to them. Dill jumps around like an overgrown muppet. Larry looks great with his oversize guitar played overarm! And as for Nick, he's the most original keyboards player I've ever seen. He forsakes the industrial synth pose in favour of mainly keeping up + down.

They initially had their own sound, a bit of P. Rex + the Velvets thrown in but not much. A slight refreshing sound that I hope will not be a sad lost to the music world. Amongst the convived unreal pop world of stars + groupies GODS TOYS shined out as the brightest star of all. Here's to the amazing yellow man + his friends.

HAVE YOU THE FAITH,



Mainly due to lack of time we couldn't get the PROGRAM interview in the last issue. It hasn't really dated that much + as it happens there's been quite a few developments since then that should be reported.

We'll get the interview out of the way first, this is a conversation Chris J. had with the band before their 'oathouse gig' last year. This was PROGRAM's first gig with their new line-up + conveniently just over a year since VAGUE first met up with them. So we sent Chris along for a change + this is what happened.

CAN YOU START BY EXPLAINING WHAT WENT WRONG WITH THE BROCKENHURST GIG?

PAUL:-Does anyone want to do that one? I don't want to hog all the interview or I'll get a bollocking.

SIMON:-All I know about that was the Social Secretary was expelled + he was under 18, so the contract he signed wasn't valid, always get a contract signed by a minor, counter signed. Plus, the fact, since the gig was organised up until the date nobody knew for sure if it was cancelled or not.

PAUL:-The whole issue just reflected the incompetence of Brockenhurst college... in big letters. Apparently the principal got upset 'cos he wasn't consulted. (Shades of Salisbury Tech) - deep discussion follows on the lack of organisation with such gigs but this seems to happen so often we want go in depth about it here.

Chris follows up with a rather across the board question about the character of PROGRAM.

PAUL:-After playing locally for 12 months we reached a

crossroads in the bands development. We had lots of ideas that we wanted to take a step further by adding another member. And we'd always considered asking Pat to join for about 6 months before that but he'd always be tied up with other bands. He's injected new life into the old numbers that were getting slightly tedious + we've written about 7 songs, 5 of which are the best things we've ever wrote + 2 are the worst.

ROBIN (Manager):-Trip is hogging this interview.

PAUL:-I always do! - conversation gets round to the band not being able to get away from "The PROGRAM sound".

ROBIN:-Obviously because it's too strong a style in the work.

PAUL:-We've been wrapped up with Robin these last few days + he's taught us

a few lessons, like we can't really afford to do gigs now for anything less than £100 because so much is involved, P/A costs are extortionate + we just can't afford it. We're paying to play tonight.

ANYTHING LINED-UP AFTER THIS?

PAUL:-No not after this, Robin's acting as manager now + he'll be approaching colleges. Apart from that we'll just work the way we have been working.

SIMON:-We've been working on image especially with the new music + it's just a matter of refining it + getting it to drag people away from all the crap that's going about at the moment.

PAUL:-We thought we made a reasonable departure from what we've been doing over the last 12 months.

YOU WERE SAYING ABOUT ROBIN LINEING UP SOME CURRENT GIGS BUT WHAT EXACTLY HAPPENED TO THE MIRACLE COLLEGE TOUR?

ROBIN:-They thought PROGRAM were to hot to handle. They wanted something tamer, something that wouldn't clash with other bands. They didn't want any one band to dominate.

PAUL:-No prima-donnas + they obviously felt they had a band full of them. It would effect the way they wanted to organise things.

SIMON:-Not that they could really organise anything.

PAUL:-They didn't even have the spine to tell us straight, we had to read between the lines. They're a management which really led us to believe that they wanted to try something new + take chances when in reality they didn't. They were so wrapped up in the



Amnesty International works for the release of prisoners of conscience, the fair and early trial of all political prisoners and the abolition of torture and the death penalty.

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**THE BIGGEST TORTURE CHAMBER IN
LATIN-AMERICA.**

The other day I received welcome news that a Uruguayan Prisoner-of-Conscience for whose release I and other members of Amnesty International had campaigned had been released.

Humberto Montano, an old man of 75 years, was employed for many years by the Port Authority. In 1975 he was arrested, held for two years incommunicado, tortured, questioned, and after a rigged trial sentenced to nine years imprisonment. His crime?

It was alleged that he was a member of the Communist Party, and an active Trade Unionist; both organisations having been barred by the Military regime in 1973. Questioning under torture is standard practice in Uruguay and many other Latin-American countries. It can take different forms, some crude and savage, some more subtle and sophisticated.

The most notorious is the 'Epileptic Terror', or Parrilla. The Victim is laid on a wire-framed bed, tied down, with electrodes connected to many parts of his/her body, especially the nipples, eyelids and the genitals. Frequent electric currents are passed through the body to force the victim to talk. Sometimes the currents are passed up the vagina, anus or urethra. Other methods include pulling out finger and toe nails; hanging the victim upside down for hours and beating the soles of the feet; holding the head under a suffocating torrent of water; tying steel wire to the genitals and tightening it, and other atrocities.

It goes without saying that such treatment is sub-human, and moreover de-humanises those who administer or are forced to administer it. It is a flagrant violation of Article 5 of the Human Rights Charter which states that no-one should be tortured or degraded for their religious, political or any conscientious convictions, and that every human being has a right to his own convictions.

This, however, is only one of the rules broken by the Military Regime in Uruguay. Every day dozens of people are kidnapped off the streets or dragged from their homes and are never seen again by their families. Bodies have been found in mass graves, mutilated. Over 400,000 people have fled their country. Of the 2.5 million who remain, 5,000 are in prisons.

To understand the situation a little one must realise that the power in many of the Latin-American countries has been wielded by the few rich and influential families, who for generations have owned the land, the factories, the mines etc.,. They have maintained their wealth by exploiting the poor, mostly the Tupamoro Indians who outnumber them in thousands. Recent events, however have shaken the Capitalists out of their complacency. Above all they now fear two institutions, the Catholic

Church and the Communist Party, both of whom side with the poor and oppressed. Both are militant in forming Trade Unions and co-operatives especially land-owning ones. The Church has made itself unpopular by loudly denouncing the unequal distribution of wealth, cruelty, oppression, lack of basic human rights and freedom of conscience. The Church has also helped the prisoners and their families by providing legal representation and practical aid. Moreover they have earned the hatred and fear of the 'Status Quo' by initiating an intensive campaign against illiteracy. This is done by the 'Conscientisation' method. It is impossible to go into detail in a short space, but, the people (90% are illiterate) are taught to read by visual confrontation with their situation. They are made aware of the fact that they are not helpless, need not be apathetic and can in fact, with help, get together and combat the evils of capitalism. What they are in fact asking for is the right of existence for granted; the right to a decent roof over ones head, enough to eat, clothes to wear, education for children, adequate medical care and the right to work for a decent wage. They also fight for freedom of speech and movement etc.,

Fear and suspicion lead to hatred, and the Status Quo hate any institution which enables the poor to turn anyone merely suspected of being a militant Christian or a member of the Communist Party, or having affiliations with Trade Unions is systematically removed. Thousands have been kidnapped and murdered by the Military regime. Elections are rigged, and the poor have no vote. There has been much bloodshed, and there is more to come. Humberto Montano was lucky. The strike of the President was initiated with leaders from members of Amnesty International. This can be embarrassing; after all their public image mustn't suffer must it? They still fight the rich and the poor with arms, even if it means that in order to buy them the people must starve.

If you feel like doing something to help these people and others in Countries with a similar regime why not join Amnesty International. You can work either singly or in groups, and there are different things you can do. Remember these people are being killed, imprisoned and tortured for things we take for granted.

Here is the address to write to for details:

Amnesty International,
British Section,
3-14, Southampton Street,
London, WC2E 6AF

the monochrome set

The Monochrome Set have never meant too much as a commercial proposition. Their appeal has always been pretty esoteric or clandestine as Adam Ant might say. Yet when all's said and done, they are a damned fine group. They exhibit considerable poise, style and wit, and have been responsible for some of the most charming whimsical records of recent years.

At present, the group consists of Lester Square on guitar; J.D. Haney on drums; Bid on guitar and vocals; and ex-Anne Warrell on bass. They are all accomplished musicians yet in many respects their sound is hard to pin down. Most of their material is co-written by Bid and Lester Square. They make a formidable, yet highly underrated team. It's obvious that they are indebted to the Sixties in nearly all of their recordings. Lyrically and musically, they present an ultra-chic world where style, romance and high fashion constantly vie for attention. Their songs are generally pretty meaningless when analysed intellectually, but they succeed at a more subtle, basic level. The first thing of theirs I ever heard was the single 'The Symphonie Des Grauens'. It was a real enigma with the unknown. The style seemed almost familiar—a very attractive variation on the rhythm field pioneered by the American pop band 'Love' back in the Sixties. The vocals were stylish and attractive, but the lyrics were hard to decipher. All I could make out were two phrases: 'The Father and the Son and the Holy Ghost...' and 'God moves in mysterious ways...'. Hey, a new category—devotional rock! Just what we needed.

I found 'The Symphonie' very impressive. I immediately backtracked and picked up a copy of the set's first 45, 'He's Frank'/'Alphaville', which I also fell in love with. Then came the mildly disappointing 'The Monochrome Set'/'Mr. Bizarre', which, though it wasn't by all means a bad single, wasn't a particularly good one either.

The Set's first LP, 'Strange Boutique', is a sort of a soft-rock classic, containing such gems as 'The Lighter Side of Dating', 'Espresso', 'The Puerto Rican Fenne', 'Limbo', 'Goodbye Joe' and 'Les Enfants Du Paradis'. The title track's not bad either. The songs are filled with odd cinematic references. The production is sympathetic and attuned, and an underlying sense of calculation projects the music to its fullest extent.

Their second LP, 'Love Zombies', represents an extension of the ideas expressed on 'Boutique'. It continues and refines the group's musical logo—Lester Square's well-executed guitar work and Bid's cultured, genteel vocals. Again the songs are all of pretty high standard. 'B.I.D. spells Bid', 'The weird, wild and wonderful world of Tony Potts', and 'Adeste Fidelis' with its fusion of pop riffs and religious phraseology, but particularly good. 'The Man with the Black Moustache' is fairly stupid, but the instrumental 'In Love, Cancer' is top notch. A really inspired piece of work.

I was recently fortunate enough to see the Monochrome Set live during their 'Love Zombies' tour. The proceedings began with a tape of the speaking clock—a suitably off-beat joke. The stage was flanked by two movie screens, and as the Set filed on stage to scattered applause, they flickered into life. Taking up a stand at the mike, Bid smiled diffidently and began to strum the intro to the first number, 'Karma Suture'. The Set then ran through one of the most instrumentally precise performances I've ever seen. They played almost note-perfect versions of such songs as 'Adeste Fidelis', 'The Lighter Side of Dating', 'B.I.D. Spells Bid', 'The Weird, Wild and Wonderful World of Tony Potts', and 'The Symphonie Des Grauens'. The music was augmented by Tony Potts' bizarre home movies.

The only weak link in the chain was Bid's voice, which was markedly less sophisticated than on vinyl. At times it took on a very flat and breathless quality. Otherwise the Set were virtually faultless. My only regret at the time was that they didn't do 'In Love, Cancer'.

They encore with 'Alphaville' and then disappeared into the dressing room, where, after a few minutes of indecision, I followed them... I wasnt' sure whether to present this next bit as it's not really the most exhaustive of interviews. In fact, it's not an interview at all; it's just a record of a brief exchange between Bid and myself. Finally I decided to go ahead and transcribe it. So here it is: an awkward five minute non-interview with the Monochrome Set. (A number of times an unidentified voice breaks in. The owner of the voice may or may not be Lester Square—I can't be sure at this distance.)

I've been trying to get in touch with David...Marlow, is it? I wanted to see if I could do an interview. So far I've had no luck.

Unidentified voice: 'If you want to get in touch with David Marlow just mention Orchestral Manoeuvres.'

U.Voice: 'Orchestral Manoeuvres. Oh yeah... Enola Gay. Not really my scene. Anyway, I wrote to him at the press office and then tried to phone him, but I couldn't get thru'. I don't think this is the right time to do an interview—not with all these people about. (Note: In addition to myself and various Monochrome setters, the dressing room contained about a dozen would-be liggers.) I just thought I'd stick my head around the door and let you know I enjoyed the show. The last time I saw you was at the Sci-Fi Festival at Leeds.

Bid: 'Oh, that was...awful. For everybody. I remember a big spider, and those balloons, but that's all.'

It was horrible. All those people huddled together under dirty blankets like refugees.

Fan (black PVC trousers, tartan bumflap, etc): How would you describe your music? I know how would you, like, describe it.

Bid: 'Well it's Heavy Metal, innit?' Gawd! Do you enjoy doing this

— meeting the fans?

Bid: 'They're not fans. Not to me. They're just people.' Well, do you enjoy it? You seem a bit awkward.

Bid: 'Awkward?' Yes, you know, with some bands it's all, 'Woo! Come on in, mate! Ave a drink! Sign me pic, sleep. But you...'. Bid: 'Yes, well, this is all a bit strange to us, sitting here drinking beer. We'd rather be on a lawn somewhere, sipping tea.'

Ok, Ok! I heard you were in a band with Adam Ant once; the B-Sides.

Bid: 'Only for a week' U.Voice: 'It was longer than that.'

Bid: 'Only a week, playing rhythm guitar. And enjoying it.'

So what happened?

U.Voice: 'We sacked Adam.'

Bid: 'I left because Adam had one of his things.'

Things?

Bid: 'Yes.'

Despite my practised journalistic pause, Bid refused to enlighten me as to the nature of Adam's 'things'.

Well, I'd better get off. This isn't the time or the place to do a proper interview. Oh, one of her things are you religious.

Religious?

Yes, you know, because of the words to 'The Symphonie' and 'Adeste Fidelis'. The lyrics seem sort of...

Bid: 'No, no, 'Adeste Fidelis' is an attempt to show what people like that are really like. They're really religious perverts. It's a very non-religious song. I don't really see how 'The Symphonie' could be religious...?'

Those lines about the Father, the Son and the Holy Ghost...

Bid: 'No, no, I'm not religious. Damn Religious!'

Well, I'll get off then. I'll see you.

Well, that's it. Not really a triumph of investigatory journalism, but still I enjoyed talking to Bid. He seemed to be a pleasant enough sort, with a quiet, self-effacing manner. Occasionally he gave the impression that he was sending up the questionnaire with his answers—for instance, he was obviously joking when he said that he would rather be sitting on a bench somewhere, sipping tea; but at the same time he was portraying up to his genteel image and reinforcing it.

I don't really think of any witty, incisive comments to end this piece with, so I'll just state that in my view, the Monochrome Set are one of the finest pop groups that Britain has ever produced. I can't say fairer than that, can I?

BY PETE SCOTT

MONOCHROME SET
INTERVIEW #2
IS ON THE
OPPOSITE PAGE.
HOW ABOUT THAT
FOR VALUE FOR
MONEY

the monochrome set

LESTER LEAPS IN

Interview with Lester Square of the Monochrome Set at their gig at Bristol University—10th Feb.

I find myself walking into what was really no more than a church hall—the sort of place that you'd have expected to find the 'WAIT' playing a year back, except that here, bondage was overridden by clean-cut hair and glasses. Surrounded in intellectuals I find my way to the front of the hall to catch the support band—ART OBJECTS. For some reason they gained a good reception, perhaps someone's brother was in the audience! Tedioulsy weird lyrics rang out from the ART OBJECT's set—half of which I found incomprehensible, they might have meant something to the person who wrote them, but they just bored me. There was a long wait between acts but it was well worth the wait. When the MONOCHROME SET finally appeared and began, Bid's melodic vocals mixed, soothingly with Lester Square's 'twangy' guitar playing and occasional organ pieces—a sound peculiar to only one band—THE MONOCHROME SET.

The set consisted of old classics like 'Love goes down the drain' and 'King Symphonie...' + more recent tracks from the second album LOVE ZOMBIES (banned in branches of Woolworths + WH Smiths for being regarded as sexist!) There were also three unrecorded new tracks included in the set. The line-up of the MONOCHROME SET is:— Bid—vocals, guitar. Lester Square—guitar, organ. JD Hanley—drums. Andy Warren—bass guitar (the sixth bass player since 1977 when the band were formed).



EXPERIENCED SINGER
WANTED FOR EX. GRANDMA MOSES
FEATURED IN V4) CONTACT GEORGE
T MERE 860-309.

After the gig I went back stage to see the band + talk with Lester Square:

AT THE MOMENT THE MONOCHROME SET ARE BACKING THEMSELVES, —WHY THE RECENT SPLIT FROM DIN DISC?

They were very good to start with, but as *Orchestral Manouevres* grew they had to spend more time promoting them, + as they are a small company, although within Virgin, we found that we weren't getting the attention we deserved—so we left. We are now trying to get interest going between other companies—some sort of auction.

A BIG COMPANY?

Well it depends we are quite capable of doing it ourselves, other people have different ideas—but at the moment we are working within Bronze. Things are changing now—it used to be that the large companies had monopolies, but if you did do it yourself you'd have a subsidy from a large company—we'd probably get ours from Bronze. There's an awful lot of people doing it themselves now, basically because they find that everything that a record company does can be done better by members of the band, who actually know what they want done.

ARE YOU LOOKING FOR COMMERCIAL + CHART SUCCESS? DOESN'T IT BOTHER YOU THAT EVEN AFTER THREE YEARS YOU HAVEN'T HAD ANY HITS TO SPEAK OF?

You can't look for that sort of success. We do some behind the scenes stuff. I mean I actually have a hit in that I wrote *FALL-IN*, the 'B' side of the *Ants* single (Antmusic). We also do stuff like backing music for Television. For example, in March we're backing an item on the *Jim'll Fix-it* show of somebody walking on stilts!—typically us I think. But it doesn't frustrate us that much that we haven't had any real chart success. Popularity is something that is thrust upon you.

I mean, I consider *Ants* + the *Ants* most recent material to be uncommercial compared with the stuff we did when I was playing with them—years + years ago, before anyone had heard of them.

Look at the *Radio Stars*—for about a month they were on the front page of every music paper and there was interviews every week—and then, suddenly nothing, they disappeared and I've never heard of them since!

So I think that it is a slightly dangerous thing to look for that sort of fame, because I think it can kill you dead!

I think it's a great fallacy to think that you can be deliberately commercial, —we can't say "Tomorrow we'll write a commercial song", we write songs that we can write and maybe eventually they'll be massively popular. But we're quite happy with them being mildly popular. WHAT ARTISTS HAVE INFLUENCED YOU IN YOUR TYPE OF MUSIC THE MOST?

Everyone in the band has completely different influences. Most of the time I have'nt heard of the people Bid talks about and he hasn't heard of the people I talk about. It's very easy for people to compare Bid with more or less contemporary artists like Kevin Ayres or Lou Reed, but it comes as a great surprise to many to learn that Judy Garland is probably his main influence! I stopped liking music after 1969 apart from maybe *Roxy Music* in their early days—but that's my era, Andy's is a little earlier, and John's got strange tastes—he likes George Benson + Abba.

DO ANDY AND JOHN HAVE MUCH INFLUENCE ON THE MUSIC YOU PLAY?

They do in that everything they add to it is theirs—John writes lyrics but musically it's just me + Bid.

ARE YOU POPULAR IN ANY OTHER COUNTRIES?

Well yes, apparently we're tremendous in Japan, but you can't really appreciate it when you get sent reviews which you don't understand at all—people say "Oh great reviews...you're No.3 in the charts...you're out selling everyone..." and you just got this scribble that doesn't tell you anything!

EVER THOUGHT OF GOING TO JAPAN?

We may go later this year.

JAPAN'SIVE?

Well Japan pays very well—every other group on Bronze which goes to Japan takes an accountant along because there's so much money involved—so it's easier than one would think!

Interview by MARK BARBER
(Plus help from Nick Ayling and Jeremy Tilston)

P.A. HIRE

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Last of the Mohicans

AD 2045

I BELIEVE OUR
GRANDPARENTS ARE
GOING ON AN EXCURSION
TO THE KING'S ROAD
TODAY

HUH KIDS! WHY CAN'T
THEY BE TEENAGE
REBELS LIKE WE WERE
AT THEIR AGE?

YEA MY GRANDSONS
JUST STARTED UP A
FINANCE ZINE - SO
MUCH FOR 'VAGUE' EH!

MY GRANDFATHER SAID HE
WAS GOING TO "DOSS AT
A SQUAT" - WHATEVER
THAT MEANS

Perry '81

Printed
Matter. -seeding-

by Weymouth correspondent
Dominic Brown.

Fanzines unmentioned in
the VAGUE A-Z.
SUNSET GUN 2-from Glasgow
had Gary Glitter, Fall,
Flowers, Clash.
Swell maps bumper fun book
- What you'd expect from
the Maps.

PISTOL WHIPPED/PULSATE IN VAIN - same 'zine from Andy Wilson of Portland. He's also done 'TOO MUCH' a directory of Punk bands + 'AGE OF REASON' a Cabaret Voltaire fanzine.

INTERNATIONAL ANTHEM +
EKLEKTIK - Grass, large
proportion gibberish but
some good stuff.
FACK - Grass/Poison Girls,
BACK ISSUE - Wall, Grass, Rain-
coats, Chelsea. PRINTED NOISE
FALL, Ludus, Gang of 4, Scritti
Pollitti. PEROXIDE - Ants,
Toys, Maps, Merton Parkas,
BIFF - Existential shit.
Great bands small labels-
indy record catalogues.
OUT OF ORDER - from RT. Good
read actually. Also there's
SHORT SHARP SHOCK, THANK
YOU, HARD DAYS RUT, EYES OF
THE BLIND, ALTERNATIVE
SOUNDS (Good one), WRONG
IMAGE, STRICTLY WHAT'S
HAPPENING.

HAPPENING.
-Now here's some of the
stapled diet I've been
taking lately.
NO MORE OF THAT by Bob
Gray, from Airdrie. Really
interesting insight into
the local scene up there
which pivots around End
Result, Cheap Gods, Final
Program (Hsss). + Bob's own
By-Products. Look out for
some articles in Vague.
Write to: 46 Dunrobin Rd,

Airdrie, Strathclyde.
FUMES/BEAT-BEAT - also from Scotland, Glasgow infact + I've at last got something from Simon Clegg (See Cashew) both are well put together efforts with fascinating stuff on APF, Delmontes, Ultravox + the increasingly popular Altered Images. Drop him a line at 29 Stive cres, Bishopbriggs, Glasgow. The latest INSIDE OUT from Edinburgh is however a waste of time. It's an Antzine with a load of out of date info + 'I was into the Ants in 1933 stuff' Very tedious. Anybody who does an Antzine is a wanker anyway.

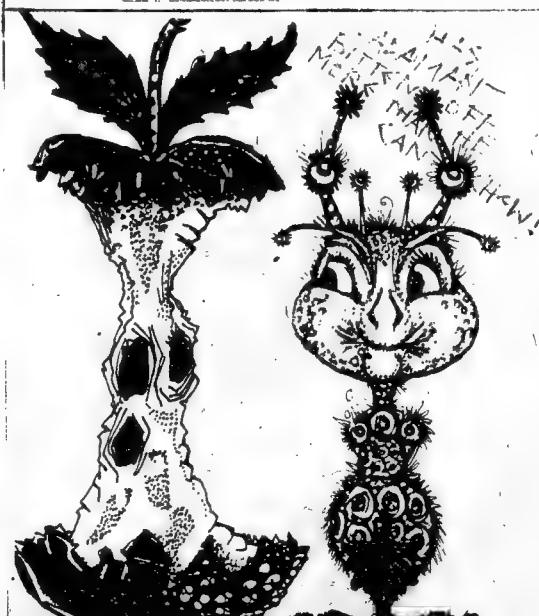
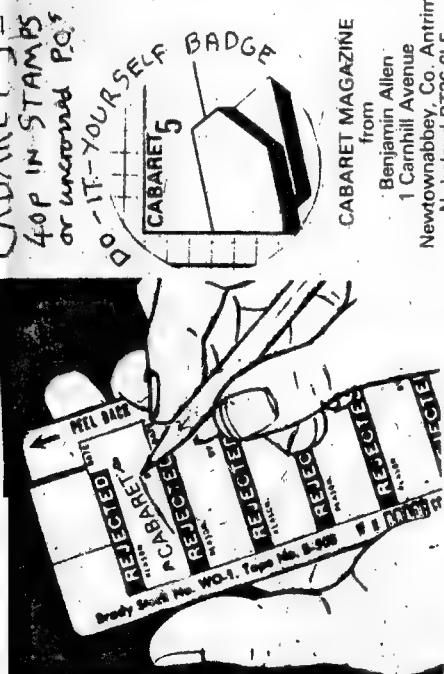
anyway.
DED YAMPY-the World's first
Beerzine, from Coventry, by
Pete Polanyic. Great stuff
on getting pissed, getting
beaten up + smashing up your
Mk2 cortina. Get it now
write to PO Box 4, 12 Wel-
garth ave, Coundon, Coventry.
SYNCHROMESH-from Clacton +
it's by Phil Fast. It's got
to be the neatest fanzine
I've ever seen. Good factual
articles on Spandau, Selecter
Retarded, Bow-wow-wow + Ants.
Write to 6 Freeland Rd, Clac-
ton-on-sea, Essex.

NOW NOT TOMORROW by TODAYS
KIDS-a great little poetry
zine from the makers of
Making Time Fanzine - 15p+
SAE to Sam N, 34 Cobblers
Bridge Rd, Herne bay, Kent

CG- the S+M mag. fascinating and not just the pics. And old faves JAMMING, PANACHE, WCR + VOX all have new issues and are all worth checking out as usual.

TOXIC GRAFFITI'S worth giving a miss as usual. The non-profit making Anarchists have got Crass to do them a flexi-disc + are flogging 30,000 of them with TG rather than the other way round. (P.S. Apologies to Crass for V6 article. Apparently they did pay for all the damage. But I still think they're a load of dross. Finally there's a couple to check out that have apparently been ripping off our layout; THE SUN

CABARET MAGAZINE from Benjamin Allen
1 Carnhill Avenue
Newtownabbey, Co. Antrim
N. Ireland BT36 6LE



At last Salisbury seems to be livening up, in some ways. The college is having gigs again, Passions, Bad Manners (Filmed for 'In Concert'), Supercharge, Here & Now + local bands. Also the Tourists and Black Slate are due to be playing soon. And Killing Joke and RUNILUX again didn't play.

This is a great improvement for Salisbury. There are quite a few pub gigs as well with local bands in the Coach + Horses, King + Bishop (If you dare go in), Cathedral (If you're allowed in), etc.

City Hall gigs, for some reason are rarely successful. Recently there has been gigs by Ex-QTs bands which was poorly attended (I think both of the audience enjoyed it though), Barry Andrews' Restaurant for Dogs played recently, this gig was better attended, but mainly by disco fans + punkies.

The current local band situation is that about the best local band in the area are CASUALTY VICTIMS(?), who were the Crimmos. There line up now consists of Nick + Jez Kemp, Ex. ID crisis Lloyd Collinson on drums + a new Keyboard player. They have a very strong set now including 'Stepping stone' and 'Iggy Pop's 'Fun time' (see ~~the~~ ALICE COOPER ^{SAU MAI PERKY})

A new band in town are GETTES-BURG ADDRESS with Ex-QT's Chris Walsh and Frogg and ex. Kinetic NRG Garry, Andy Clements and vocalist Steve Rushton. They have played a few gigs so far- Coach + horses, City Hall, Orange ~~and~~ ^{and} etc.

Grange CND gig, etc.
Another new band are 'chicken pox' with ex. QT Colin Houlton. The Kitchens have now got an ex. ID member with them as well. Other bands around are the Blips, Britz, Xtrax. ID Crisis are no longer.

There's a Subway records in Salisbury now, with lots of discount records and an increasing selection of independant label singles. Not to mention VAGUES on sale.

Vagues are also available from Wilmers, where they also have posters, badges and records. As well as a space invaders section and clothes dept. as well.

After reading about their lack of ambition in 'Vague's 'Point of View'-the other fanzine for sale in Salisbury- have decided to get their 2nd edition together.

Salisbury could still do with a place for bands to play regularly, but it seems to be improving a bit, as B/mouth is going into a decline.

Salisbury Calling



NOT THE 9 O'CLOCK NEWS...

For a long time I've wanted to write something about MTHON. And the release of their album has given me a good excuse. As humour has changed over the years, the as it were Sex Pistols of comedy, / Monty Pythons, have been followed by many. The last effort being from the MTHON team of Rowan Atkinson, Griff Rhys Jones, Mel Smith + Rowena Stephenson.

Their humour differs from the sacred Python formula in that it is not so much over the top as direct + politico/current affair sarcasm. Infact in summing up MTHON it takes the piss out of everything in a caustic but enlightened way. They're aware of what's going on + by totally ridiculing what they think is wrong are doing something about it! Fuck art lets take the piss!

They've broke down a lot of barriers that Python started to nibble away at but never appealed to a big enough audience, like the Sex Pistols but there's yet to be a MTHON in the music world. I know there's a lot of corruption in this country of ours but it's got to say something for the freedom we have, that sketches like this can be performed on TV. The fact that it's only an hour a week + for the other 157+ hrs its brain-washing drivel doesn't help. But its a start. Everybodies watching + learning how to respect politicians, pop stars, etc, just for what they are. Also they appeal to everyone + not just M/C + socialist types like Rowan tended to do.

Enough of this psycho-

analysing. I'm sure Rowan, I + co. wouldn't approve.

To defeat the object +

propose by analysising too

early. So on to the actual bum.

The chunky lettering + altered photos on the sleeve are a good start. But now to see if it comes across minus video. Believe me it does, obviously some sketches would be useless but they've chosen well. First off is 'The Death of a Princess': - "Hello, before we start I'd just like to say, in case there are any Saudi arabians in the audience, we're not going to say anything derogatory about your nation ... Because we feel you are a wonderful warm hearted people with a fantastic culture + an awful lot of oil... + if you want to execute your princesses... well fine by us. Go ahead as many as you like... actually you could have one of ours if you want... or two to be exact. Anyway I think for one that Britain would be a much better country if it had a very strict system of discipline like yours... And I think its a great pity that we can't afford to because if we did, Rich arabs wouldn't be able to come over here + gamble, screw + get pissed!" Then there's some snippets of current news including "Mrs. Thatcher has ordered an inquiry into the number of unemployed blacks - she feels there aren't enough." Then its the classic 'David bloody Attenborough' sketch with Gerald the gorilla that talks, likes Johnny Mathis + does eat iaffodils! This is followed by 'The Confrontation song' that I think should have been the single rather than 'the Ayatollah song'. "If I had a bomb + a plane to drop it from, I'd drop on you world leaders, drop it on you, world leaders!" Airline Safety isn't quite up to standard but it's followed up by; "Yeah I think I've learnt a great lesson from Chappaquiddick it's a lesson that could benefit a great number of my fellow Americans + the lesson is 'don't drive across narrow bridges when you're pissed out of your mind'." Then another classic Rowan's 'National Wealth Beds' where a hospital bed is auctioned. 'Simultaneous translation' is another filler. Then "Mark Phillips has changed the names of all his horses" to Blair Peach. This is so he can kick them without fear of prosecution" + "A world defence strategist has announced that in analysising the reasons for the current

behaviour of the USA. He says the Americans are trying to make up for their lateness for the last two wars by really putting this time."

Next track 'Life of Python' is sheer genius. It's a debate about a blasphemous film about someone called Jesus Christ, obviously a lampoon of the comic messiah John Cleese. The director, a bishop says he expected some reaction but he certainly didn't expect the Spanish inquisition. Pythonist Alexander Walker retorts "Have people forgotten how they suffered for us, how often the sketches failed + these men died for us... frequently."

Next is the rather trite 'Ayatollah's song' some explicit sex + finally on side 1 'Closedown' where Rowan reads his part in a biblical tale in arabic.

Side 2 begins in a rather mediocre way with 'Points of View' + 'That bleeding bloody Esther bloody effing bloody Randzen woman.' + 'Stout life.' Time for more music + 'Gob on you', a punk thrash piss take which is a good record! You can see what records they listened to get it from; Sham, Subs + even the Bahshees (or did they need to).

Another little classic 'The Italian entry to the Eurovision song contest' I can't get no contraception' has been cancelled after the pope advised them to pull it out at the last minute." Rowan's 'Gay Christian' is good."... God's like that, he hates pouffs!"

'Final Demands' follows with the union/management meeting sketch. Then the 'Bouncing song' a two-tone piss-take - all good stuff!

Of course they had to put 'American Express' on it "....American Express. That will do nicely sir + would you like to feel my tits?"

Penultimately there's 'Oh Busquet' a little ditty about the cult hero news reader. Finally it's another dig at religion + 'I believe' (should diabolists be excepted into the Church, The Devil is he all bad?)

Side 1 is slightly superior but on the whole the album is a success in my view. But then I still play 'Monty Pythons-Matching tie + hankerchief'. Anyway why should I be telling you all about the album. I didn't expect the Spanish inquisition - Nobody expects the Spanish Inquisition!!!!

TOM

Next ish. we find the true meaning of life, what its all about, y'know everything with 'Hitch hikers guide to the galaxy'. We all know its 42 anyway.



"PATHETIC!"



BIG BROTHER



IS WATCHING YOU



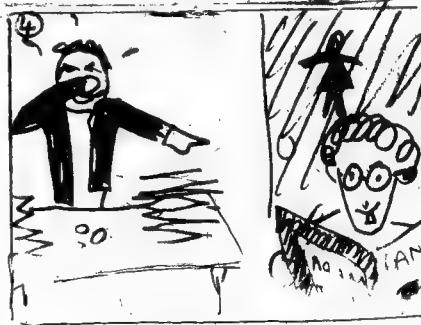
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the management



SET UP IN SUITABLE
SPOT 30



AND DON'T LET THE
CUSTOMER KNOW YOU HAVE CONNED THEM

VAKUUM-SALKS TECHNIQUES



He spoke -

"Have you got
a spare cigarette?"

10
She staggered
back. Breathing
heavily. Again
she slashed
at his face
with the knife
blood, phlegm
and curses
splattered
her clothing
closer.

The hand tightened round her throat.
Sweat. The prevailing smell of excrement.
stomach turns. Skin cracks.

closer
The man didn't even look round. He
urinated against the grey, grim wall.
with one hand he wiped a bubble
of spit from his chin.

closer.

She
passed
the other
girl
swiftly.
no glances
exchanged
Chance
meetings
closer.



THE END OF AN AFFAIR OR

THE IMAGE HAS CRACKED

IN REMEMBRANCE OF ADAM + THE ANTS

I could write pages on what I think about ADAM + THE ANTS now but I won't because quite honestly I can't be bothered. I used to write too much about the Ants but at the time I thought they deserved it. Now as far as I'm concerned this sort of obituary is all they're worth + that's just for old times sake.

ADAM + THE ANTS were not only the last survivors they were a force in their own right. It's hard to talk about it now. It's like a different band, which it is I suppose. So I better just focus on Adam. He's the star. He should bear the responsibility for what he's done. Now of course, he quite honestly wants to be a big glamorous star. But he's forgot his past + the people who put him where he is. We all believed in him, believed him to be something

as 'Neitzhe baby', 'Birk wears white socks', 'Family of Noise', 'Plastic surgery' to name but a few, should resort to garbage like 'Antmusic', 'Jolly Roger' + 'Los Rancheros'.

That's it. I'm sick to death of writing about The Ants, trying to explain my feelings about them. The fact remains that the old survivors are no more, they've dropped the colours so to speak and effectively left us all on our own again. So perhaps '81 will be the turning point. History shows that when a movement goes down the toilet + really hits the pits another one replaces it + so on. I really believed in PUNK ROCK but the whole point was not to linger on past glories but keep striving for something new. Perhaps it will be Bow-wow-wow, but the market is open. I hope everybody who was in on



N'SANTMANIA!

mediocrity. Adam's posing was burkish when he was punk cult — thinking he was Jean Genet instead of Gary Glitter — but as top ten

mass-man it's fun and games. The surprise of seeing Adam and Marco on *TOTP* was one of the year's most refreshing jolts.

different, something real + alive. Now with *TOTP*'s contracts / sell-out gigs etc it's been eroded into pop trivia. He maybe entertaining a lot of people but, boy, has he had to make concessions to do it? Instead of fighting for his Antmusic he's given up on it, taken the easy way out. "When everybody likes you you've had it". He's become the same as a hundred other stars. He'll make some bread, then blow it + then maybe make a comeback. But really he's just making a tit of himself because I think Adam was meant for something better than that. It must be a reflection on our society that somebody who wrote such beautiful + stirring songs

the last episode, the Antsaga, learnt the lesson from it. Don't follow leaders of any sort. But we will still. It's a pity we didn't have more faith in ourselves. We really shouldn't need pop stars anymore. Anyway shame about the Ants this is getting depressing, let's look to the future.

IF PASSION
ENDS IN
FASHION
THEN.....

Key's got the right idea!

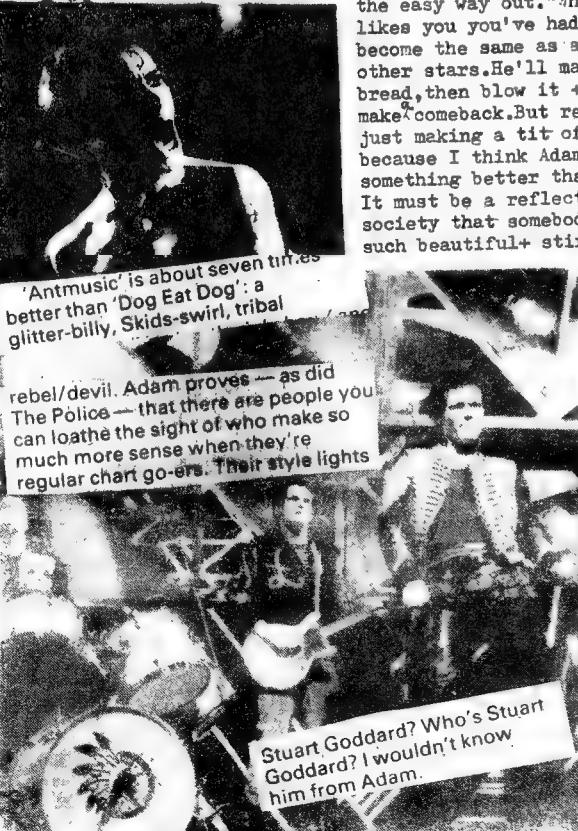


pay, you can't go round saying... which is where Lennon and Rotten fell down, y'know. They were fuckin' geniuses, the pair of 'em, but I mean..."

"They lay their soul on the line, but they take all that responsibility," Riley sums up.

Are you listening, Adam?

'ANTMUSIC'
the next
hit
single



CBS 9352

from the Top 3 album 'Kings of The Wild Frontier'

WASTED YOUTH

WASTED YOUTH ARE:-

KEN SCOTT-VOCALS, OCCASSIONAL GUITAR
DARREN MURPHY-GUITAR
ANDY DOLL-DRUMS
NICOLE-KEYBOARDS
ROCCO-GUITAR, BACKING VOCALS

THE FIRST TIME WE SAW YOU WAS AT WORTHY FARM, GLASTONBURY SUPPORTING THE ONLY ONES.

Yeah, I (Rocco) really enjoyed that gig, the Only Ones are a great band to play with. Peter Perott helped us a lot especially with the production side of the whole tour.

AT GLASTONBURY WE FELT YOUR MUSIC CERTAINLY CONTAINED A LOT OF MATERIAL HEAVILY INFLUENCED BY THE VELVETS. IS THIS SO?

At that stage I suppose it was and still is, although we are quite a bit different now as you'll find out tonight. But yeah. The Velvets are one of our main influences along with The Stooges, New York Dolls and Bowie. The band I love at the moment are called "The Monsters" from Hull, made up from parts of "Slaughter" and "Dead Fingers Talk", I suppose they've done 5 or 6 gigs, a brilliant cross between Iggy and the "Rolling Stones".

DID YOU EVER LIKE THE ANTS?

We've never been Ant people but the new single is good. They've got a good image and Marco has been a welcome addition. It's a pity they've become "pop stars".

IS THIS YOUR FIRST HEADLINING TOUR?

This is our first British tour we've headlined, although we did a European tour which included a gig in Berlin supporting Robert Palmer which may seem strange but we got on really well, the audience was poor, all 35 year-old seated people.

IN THAT CASE WHAT DID YOU THINK OF THE AUDIENCE AT THE LEEDS SCI-FI?

The Leeds festival was good from our point of view I think we were well accepted but I do think it was a hippy festival. I don't really know, I think it's a good idea. The music press hated it though.

WHAT'S YOUR OPINION OF THEM (MUSIC PRESS)?

NME, Sounds, etc. are just a personal opinion but they never seem to realise that. Paul Morley once wrote the same thing about Wasted Youth as he did about Killing Joke in successive weeks - "a very thin line between us and HM" - make your own minds up. The more opinions the better that's why fanzines are such a good idea.

We once put an ad in NME just saying "We love Paul Morley" after he slagged us off just to prove his reviews don't bother us, no review bothers us.

WHAT ARE YOUR PLANS FOR THE FUTURE?

We've got an album coming out, hopefully in March along with a single which looks like being called "maybe we'll die with

them". I think a tour is being planned for the same time. What we need is a really good producer, Lily-White or Dave Brock of Hawkwind, he's really good. We'd love a good lights show too this would really improve our stage presence especially in places like this (Tiffany's).

ARE YOU STILL ON BRIDGEHOUSE RECORDS?

Yeah, we'll be doing our album and single with them. I think we were both pleased with "Jealousy" which is still selling well especially around London. It's been in the alternative charts for months.

FINALLY ANY THOUGHTS ON THE CURRENT SCENE OR FUTURE SCENES?

I think it will continue much the same as it is at the moment. Lots of small bands each with their own cult following each doing something slightly different in the alternative field. I think it could be exciting. by John + Nigel.

VQ-why did you decide to do such a long song on the new album?

Capt- why not, we were drunk in the studio in the early hours of the morning just playing and it was pouring with rain outside so we went and taped it.

VQ-are you going to play that sort of stuff live?

Capt- no we still play a punk set live.

VQ-so you're just developing on record?

Capt- yeah, that's it exactly.

VQ-what happened to Algy (ex-bassist) ?

Capt- he's probably woddling about drinking whiskey, he became too much of a superstar to be in the damned.

VQ-who's your new bassist?

Capt- that's Paul, Paul Gray, he's been with us about 9 mont now.

he said pointing to a very un-superstar like person who'd been wandering around reading vague* 6

Capt- he's better than that fat cunt Algy.

VQ-how long have you been on tour now?

Capt- we've done 4 gigs so far, last night in Sheffield Vanian jumped into the crowd and got his head cut open.

VQ-have your fans changed at all?

Capt- no still the same ugly bunch-I think we've got the ugliest fans about.

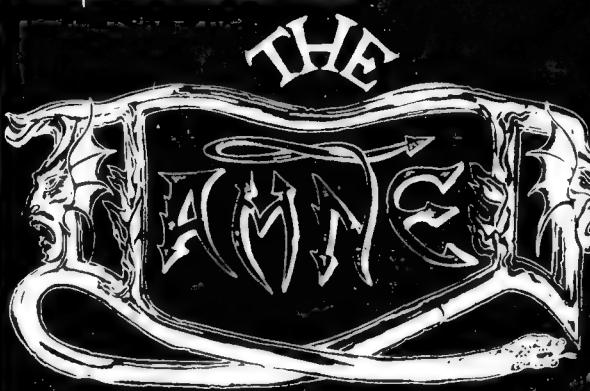
VQ-(deciding on a new line of questioning) how did you all get together originally did you

THE HISTORY OF

THE DAMNED (pt.1)

Well, here we are sat outside the stage door of Southampton Gaumont (sobering up from a lunchtime drinking session-- in true vague reporter style) trying to think up some questions to ask the Damned. For a band that were practically the first British band to start the punk rock movement (76) remember) (what about that sex pistols group, perry, ed?) It seems to be very difficult to think up original questions when the band are going to be arriving any minute.

The damned arrived and Captain Sensible signed a few album covers, so I asked him if I could do an interview for the fanzine, to my surprise he said yes quite enthusiastically, so after the crowd of autograph hunters had died down a bit me & Alison went up to the backstage area, where various members of the group were wandering about. Dave Vanian having a nasty cut above his left eye. Then Captain Sensible asked us into the dressing room where we started the interview (this part of the interview is just with C.S. and went something like this.)



know each other in London or what?.

Capt-I'm from Croydon and that is not London, me and rat were working together and we answered this Melody Maker add and met Brian James

VQ-what is he doing now?.

Capt-I don't know really, did you know he is 35 this week.

Paul-who, Capt. Brian James!

--- really! I didn't think he

was that fucking old!

--then we met dave vanian in a

pub.

VQ-was he into the dracula

image then?.

Capt-yes, that's why we asked him to join not because of his talent as a singer but just for the way he looked. we take it in turns getting drunk each gig so that it is not too organised, last night it was Dave's turn that's why he fell off the stage.

After that he was called away for the sound check-he told us he'd carry on later and we were left to talk to a couple of

skinheads who were hired as the groups bouncers for the tour they said that Newcastle had been the only gig with trouble. Alison and I went to the pub for a drink!! well back to the interview this time with Rat Scabies as well as Capt. I didn't get much of an interview done in the second part. Except Rat Scabies said that they were trying to keep the prices down as much as possible and had a discussion about as they've made a history of the world pt 1 why it was impossible to have a "history of the world pt 2" which I never did understand the answer to. We also talked about the DOONED and that they were just an experiment to see if it was possible to get by without Brian James, the interview ended with Rat claiming that ADAM ANT was just a fascist- then he read a few of the lyrics to an ant song printed in the fanzine- which seemed to prove his statement.-

After this they went on stage for awhile and played a few old damned songs with the support band THE STRAPPS-who incidentally have Jim Walker- the original Public Image ltd. drummer in them.

The gig its-self was as Capt. Sensible had said with both bands playing punk like sets the strapps set included "public Image" and the damned did all the old stuff like "new rose" "happy today" "smash it up" "If all" "Neat. Neat. Neat" and "Love song" (twice) and their own version of "pretty vacant" the original is still the best. (YEAH THE PISTOLS AND THEY SPLIT, ED.) PERRY.

PSSSS!
We all know there
ain't no sonny clause

CASHews



VAGUE FASHION

**EVERYTIME I SEE HER
SHE'S GOT A NEW OUTFIT!
HOW DOES SHE DO IT?"**

So what does 1981 have in store for the fashion conscious? Are we still re-living old times and having well known fashion designers copying the vogue of yesterday, or is someone going to be daring and create something totally different for us all to wear!!

Recently the trend has been to make our own fashions which is obviously the best and cheapest way to be chic, but how long can this go on with an increasing number of stores tempting us with interesting diversions. Of course in the space provided it is impossible to mention all the different cult-fashions around at the moment but I'll try and mention the cults which I think made the most impact in 1980.

TWO-TONE

With the arrival of bands like the Specials, Madness, Selector to name but a few we found fashion taking on a money making bit, for a while atleast,

Skinheads came into their own with tonics, martins, checked shirts and of course the market was flooded with the all inspiring Harrington.

The girls however were very daring and either copied their boyfriends or wore two-tone down to their bare essentials checked ski-pants, mini skirts or dresses and two-tone jewellery by the sack full, but sadly for the fashion industry Two-tone only lasted a few months and now they can't give it away, but that's how fashion goes.

BLITZ

This is a more recent fashion which Steve Strange and his merry band of Blitz kids brought to us, how lucky we all are. I suppose the Blitz kids are all just a little to self-indulgent for me, but the clothes come in many assorted styl-

es, nuns, movie stars infact anything that warrants a second look. Fair enough I suppose it brought out a lot of individual art-work, but who wants to spend six hours getting ready for a gig and lets face it how many of us can afford it.

PUNK

Today it's not so easy to point out someone and immediatly class them as punk. There are so many different sections to punk fashion these days. Firstly you have the original Damned/Subs fan who still believes spiky hair, bondage leathers, mohair jumpers and krazy color to be the only true way to dress, and there's nothing wrong with that. The first punk fashion was great, cheaply put together original and shocking but sadly the stores caught on to this money making trend and produced clothes which we all wanted to own, we found McLaren, Viv Westwood and many others designing tee-shirts and reproducing our cheap styles into something slightly more expensive.

Bondage became the in thing leather took on a new lease of life featuring trousers, jackets, skirts, whips and so forth but there again rather pricey, every form of sex clothing you could think of and of course we wanted it.

Finally bands started affecting new fashion crazes, The Ants and Bow-wow Wow wave brought hero's from the past into full exposure, Indians, pirates and romantic soldiers so now we are investing our money in feathers, sashes, baggy shirts and trousers anything infact which creates a carnival atmosphere.

Westwood and McLaren are now designing 'some pretty good clothes so if you wish to become a chic punk braid your hair in gold and hoist the jolly roger.

I hope 1981 finds kids creating their own clothes again, becoming as individual as they can, after all that's what fashion is all about, dressing how you feel and not giving a damn what any one else thinks, there is nothing worse than a mail order chain store attitude to fashion.

Jane



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gig begins one of Longs girlfriends comes rushing into the dressing room telling everybody to take a look outside.

Outside the oldest person cant be much more than 16- which could be good except that this lot are about as adventurous as their older counterparts. They're either completely straight or feeble attempts at mods (much the same wherever you go really) Dunc and Parker offer all the mods outside + they shit out. By this time things are getting really crazy. Mad John the roadie tips a pint (of water) over the support bands fan. They're the same ones as the night before + are just diabolical. They have this ONE fan who keeps getting up on stage + well Mad John just didn't like him.

The confused little kiddies ruin what could have been a great laugh. If this is where the future lies, I'll see you at Stonehenge in 5 years. Even when Bow-wow-wow go on, they just wander around looking lost + like they expected the Police or the beat. Dunc and Parker get chucked out for dancing, then me + Long's girlfriends are threatened by some 14 year old mods.

The apathy of the audience doesn't effect BOW-WOW-WOW. They enthusiastically work their way thru their extended set. There was a clause in the contract that forced them to do 1½ sets. I love 'em all, probably 'Louis Quartorze', 'Gold' + 'Homosex-al-apache' most. They dont do 'Fools rush in' which is a shame + dont do 'C-30' so many times.

Towards the end Anabella is put off a bit by Long who keeps flanning her. He also gets this bouncer who walks around for 10 minutes with it all over his back. I cant really do a serious gig review because it wasnt a serious gig. It was just like a Xmas party or it was for us if not the audience. Also I dont think you should give BOW-WOW-WOW standard in depth reviews, it rather defeats the object.

Everybody finishes + leave Dave happily drumming away on his own. After they finish it's chaos as water + flans go everywhere, while the audience either stands their astounded or goes home. I say my goodbyes, then set off for the A30, all the more optimistic for '81.

This soon changes when I'm picked up by the over zealous local old bill who hassle and heavy me about for a while - but then I get a lift from an off-duty one, so that nicely cancels out.

Then I have the usual drinking/eating/throwing-up sort of Xmas at home in eager anticipation of Bow-wow-wow at Heaven on New years eve. This is, however, 'uncharacteristi-

cally' blown out, as is the Venue on Jan 13th. This is where we came in isn't it? Here comes that man again.

There was a secret gig at Chalk Farm, but that was the day before the Vague Revue so I had to give that a miss. At the time of typing I'm not so sure about all this optimism but you can find out for yourselves if BOW-WOW-WOW are gonna change your lives at the Rainbow on FEB. 28th or on their forthcoming second tour of this fair isle:

TOUR

March 12 - Norwich, University East Anglia
 March 13 - Nottingham, Rock City
 March 14 - Manchester University
 March 15 - Liverpool, Royal Court
 March 16 - York, University
 March 17 - Durham University
 March 19 - Poole Arts Centre
 March 20 - Taunton Odeon
 March 21 - Cornish Coliseum
 March 22 - Bristol Locarno
 March 23 - Brighton Top Rank
 March 25 - Cardiff Top Rank
 March 26 - Derby Assembly Rooms
 March 27 - Cambridge Corn Exchange
 March 28 - St Albans Town Hall
 March 29 - Wakefield Unity Hall
 April 6 - Edinburgh, Tiffany's
 April 7 - Glasgow, Tiffany's
 April 8 - Aberdeen, Fusion
 April 9 - Newcastle, Royalty Theatre
 April 10 - Birmingham Odeon

-with more to be confirmed and it looks like ENI are gonna get the single out.

TOM (THE BOIL IN THE BAG MAN)

"GOLD HE SAID"

CALL ME ANNABELLA,
 GOLD IS WHAT I HOLD,
 NO MONEY, I DONT CARE,
 JUST GOLD IN MY HAIR,
 NO SILVER, NO COPPER,
 CASSETTE ON MY SHOULDER,
 I AM RICHER THAN RICHARD III
 I DONT NEED TO WORK.

LIGHTS GO OUT,
 I AM ALL ALONE,
 VERY FAR AWAY FROM HOME,
 THEN I LOOKED,
 AND HE WAS HOOKED, AND SAID TO ME
 chorus
 NO MORE GAS?
 TOUGH TIME,
 WHAT DO YOU MEAN I CANT
 GO TO THE DRUGSTORE?
 I CANT GET MY HAIR PERMED
 ANYMORE?
 NO MORE GAS?
 JUST GOLD, HE SAID,
 GOLD ON MY HEAD.

MY NAMES ANNABELLA,
 GOLD IS WHAT I HOLD,
 TO GET TOGETHER WITH THE
 SELLER,
 IN THE SUPERMARKET,
 I LOST MY CASSETTE
 IN THE LAUNDERETTE,
 I NEED ONE TO COMPLETE
 MY OUTFIT,
 TAKE MY PICK,
 IT'S MY FAVOURITE TRICK,
 BEFORE SOMEONE CRABS IT!

LIGHTS GO OUT,
 TIME TO FLIRT,
 SO HE LOOKED UP MY SKIRT
 THEN I BOXED
 AND HE WAS HURT
 AND SAID TO ME.

D'YOU LOVE ANNABELLA?
 GOLD IS WHAT I HOLD,
 ALWAYS ME AND COMPANY,
 I SEE GOLD AS NECESSARY,
 I LOVE GOLD,
 AND SENSUAL CRIME,
 IT'S MY MAGIC AND MY SIGN,
 STICKING TO MY HAIR AND FEET,
 RADIATING ORAL HEAT.

LIGHTS GO OUT,
 BE ROMANTIC,
 I WANT TO FALL IN LOVE AGAIN,
 SO TAKE MY GOLD,
 AND HOLD MY HEAD, BOYFRIEND.

repeat chorus.
 (McLaren/Ashman/Barbarossa/Gorman)

CREDITS

EVERYTHING BY TOM

EXCEPT:

CHRIS J: Some artwork + Program interview.

JANE: Personal aide + fashion

PERRY: Passions/Salisbury,

Damned + Cartoons.

PETE SCOTT: Monochrome Set

MRS.J: Amnesty.

JOHN + NIGE: Wasted Youth.

SIMON CLEGG: Cashews

NICK PRINTED MATTER'S SNELL: 'Tunnel'

DOM: Brown: Fanzines

PAUL: Program artwork.

ALSO CHEERS TO MY SISTER + MUM,
 BOW-WOW-WOW, MALCOLM + CLASSIX,
 THE REST OF PROGRAM + GODS TOYS,
 AND ANYONE I'VE FORGOT.

VAQUE <10>

There might be a bit of a delay while I get sorted out + try to write this book about the FRONTIER TOUR. But the next ish. will have the long awaited BANSHEES interview, the also long awaited BOXHEAD interview, GOMMIES, ULTIMATE DANCE, SILENT GUESTS, BLAUE REITER, CONSAT ANGELS, ETC, ETC. BUT NOTHING ON SKINHEAD BANDS COS WE HAVE TO PRINT THE LETTERS TOO BIG!

COMIX

b/OUTH 768-706

WESTBOURNE, Next to Armadillos

PHOTOGRAPHY

DAUCE } STUDIO.

MUSIC

YEAH - OUR
 INTERCEPTORS MUST
 HAVE BURST IT LIKE
 A BALLOON!

WHEW -
 IT BLEW
 UP!

GUESS THAT'S THE END OF
 THAT ADVENTURE. LET'S
 HEAD FOR HOME.

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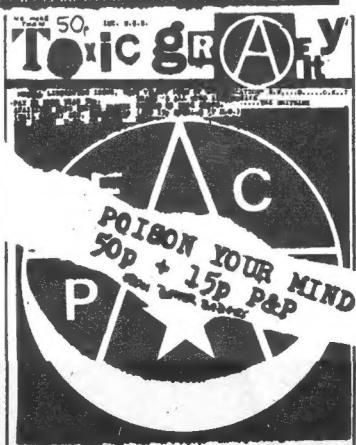
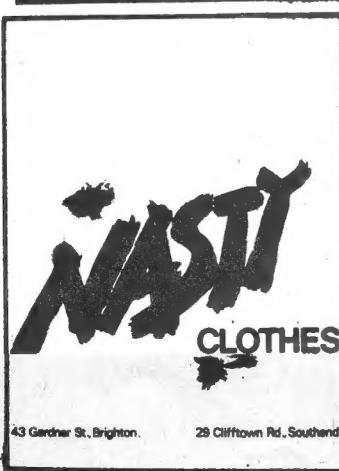
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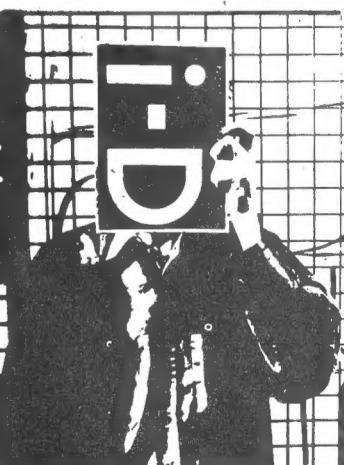


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slodge interview,little roosters,criminal class,
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FANZINES

VAGUE 5 30p - ants, specials, undertones, human league

VAGUE 7 30p - ants tour, cure, passions.

REUTERS 20p - interviews with feargal sharkey, come, etc.

YOUNG MARBLE GIANTS 25p - words by moxham, pics by wendy smith

WOOL CITY ROCKER 9 30p - interviews with distributors, lindsay frost.

PROBLEMS 1 25p - citizens, shrink, classix nouveaux interviews.

GRINDING HALT 6 25p - siouxsie, motorhead, distractions interviews.

1984 no.8 20p - cb radio, pirate radio.

SIDE OF THE TIME - 25p - en pairs, no dettes, cure, chords.

GRINDING HALT 7 25p

interviews with misty, peel, stranglers, specials, sector 27,
plus stuff on dead kennedys, the time etc.

CROSS NOW 30p

john peel interview, martian dance interview, dolly
mixture, pink flag, poems, reviews etc.

INTENSIVE CARE 2 30p

uk decay, crass, girls at our best, charge, milkmen,
flux of pink indians.

STH. CIRCULAR 3 25p

paul weller interview, purple hearts, ian page interview.

ITS DIFFERENT FOR GIRLS no.2 30p

comsat angels, minny pops, throbbing gristle pics, past
seven days, they must be russians pics, specimen no.2

NO CURE 7 20p

jam, comsat angels, piranhas, section 25, U2, springsteen,
no nukes, CND.

ALTERNATIVE SOUNDS 17 30p

good toys, abstracts, fall, wild boys, civil servants

POSER 1981 calendar 50p

bow pics of siouxsie, clash, pink military, ruts, slits etc.

PANACHE 14 25p

security risk, uk decay, the leopards, uglies, adam and
the ants, temporary title, etc.

ISING FREE 2 25p - jam, ants, charlie harper interviews

VAGUE 8 30p

echo and the bunnymen, bauhaus, program, adam and the ants,
sci fi festival, skids, bowie, revillos.



PHOTOS: Mark Baker/Laurel



PROGRAM

